

# THE LANCET

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1759.

LONDON, SATURDAY, JULY 13, 1861.

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## ARCHAEOLOGICAL INSTITUTE of GREAT BRITAIN.

Patron—H.R.H. THE PRINCE CONSORT, K.G.

THE ANNUAL MEETING will be held at PETERBOROUGH, July 23 to 26, under the Patronage of the Marquis of Exeter, K.G., the Lord Lieutenant of Northamptonshire, and the Lord Bishop of Peterborough. Programmes may now be obtained at the Office of the Institute, 25, Suffolk-street, Pall Mall. A Museum of Antiquities, Works of Art, &c., will be formed, including a Special Series of Portraits of Mary Queen of Scots, and objects associated with her History.

T. WARWICK BROOKS, Secretary.

## ROYAL AGRICULTURAL SOCIETY OF ENGLAND.

LEEDS MEETING, 1861.

### PROGRAMME.

MONDAY, JULY 15.—The Implement Yard open from Seven o'clock in the Morning, at an admission-charge of 5s. for each person.

The Judges to inspect the Live Stock, and to award the Prizes.  
At One o'clock (or as soon after as all the Judges shall have delivered in their awards, of which notice will be given) the Cattle Yard will be open without additional payment. Arrangements have been made for distinguishing the Animals that have won the Prizes, immediately the Judges have made their awards. The Show Yard will be closed at Six o'clock in the Evening.

TUESDAY, JULY 16.—The General Show Yard of Cattle, Horses, Sheep, Pigs, Implements, Flax, Wool, Cheese, and Butter, till Six in the Evening; admission, 1s. each person.

WEDNESDAY, JULY 17.—Public Dinner at Five p.m., in the Town Hall. The Public to be seated in the Morning till Six in the Evening; admission, 2s. 6d. each person.

THURSDAY, JULY 18.—The General Show Yard open to the Public from Six o'clock in the Morning till Six in the Evening; admission, 2s. 6d. each person.

FRIDAY, JULY 19.—General Meeting of the Members in the Town Hall, at Eleven o'clock in the Forenoon. Governors and Members' Tickets to be had on application to the Secretary.

By order of the Council,

F. HALL DARE, Secretary.

12, Hanover-square, London, W.

June 5th, 1861.

## UNIVERSITY OF ST. ANDREWS.

NOTICE IS HEREBY GIVEN, that the next EXAMINATION for the DEGREE OF DOCTOR OF MEDICINE, will commence on MONDAY, September 30.

Followers and Members of the Royal Colleges of Surgeons of England, Edinburgh and Dublin, of the Faculty of Physicians and Surgeons of Glasgow, and Licentiates of the London Apothecaries' Company, are eligible for Examination.

Every Candidate is required to communicate, by letter, with Dr. Day, the Professor of Medicine, fourteen days before the period of Examination, and to present himself to the Secretary for Registration, on or before Saturday, September 28.

By order of the Senate Academicus,

JAMES McBEAN, M.A., Secretary.

St. Andrews, July 8, 1861.

## UNIVERSITY OF DUBLIN.—The ELECTION to the PROFESSORSHIP OF ARABIC and HINDUSTANI will be held on THURSDAY, July 10th.

Candidates are requested to send their Applications and Testimonials on or before that day to the Registrar of the University, from whom further Particulars may be learned.

By order,

JAMES H. TODD, D.D., Registrar.

Trinity College, July 1, 1861.

## UNIVERSITY OF EDINBURGH.

PRELIMINARY EXAMINATION FOR MEDICAL STUDENTS.

THE SUBJECTS required for the PRELIMINARY EXAMINATIONS of MEDICAL STUDENTS who are about to begin their Professional Studies are now arranged, and may be obtained by application to the Secretary of the University.

By order,

A. SMITH, Secretary to the University of Edinburgh.

College, Edinburgh, July 1, 1861.

## QUEENWOOD COLLEGE, Four Miles from Dunbridge Station, South-Western Railway, Hampshire.

The Course of Instruction embraces Mathematics, Natural Philosophy, Theoretic and Practical Chemistry, English, Classics, Foreign Languages, Practical Surveying, Levelling, &c., Mechanical and Free-hand Drawing and Music. The Principal is assisted by 170 resident Masters. The position of the Establishment is healthy, and the advantages various and unusual. Attention is invited to the Prospectus, which may be had on application. The next half-year will commence on the 1st of August.

Queenwood College, Stockbridge, May 31, 1861.

## MILL-HILL SCHOOL, Near Hendon, N.W.

will RE-OPEN WEDNESDAY, July 3, 1861. Applications for Admission or Prospectuses to the Rev. Dr. HURNALL, Head-Master, or the Rev. THOMAS REES, at the School.

## CIVIL SERVICE, WOOLWICH, &c.

GENTLEMEN are efficiently PREPARED for the CIVIL and MILITARY EXAMINATIONS, or for the UNIVERSITIES, by an M.A. of long experience as a Private Tutor in Cambridge, assisted by competent Masters in the various branches required. For particulars, apply to the Rev. the PRINCIPAL, a York-terrace, Tunbridge Wells; or to Messrs. RELFE BROTHERS, School Bookellers, 120, Aldersgate-street, London.

## LITERARY PROPERTY.—A Nobleman or Gentleman of fair repute may have a chance of PURCHASING a high remuneration INTEREST in a Literary Property of first-class character.—Address, in strictest confidence, with real name, to ERLETON, Post-office, Chancery-lane.

## BERWICK GRAMMAR SCHOOL.—HEAD-MASTER WANTED.

THE TRUSTEES of this SCHOOL, will, during the ensuing month of August, proceed to the ELECTION of a HEAD-MASTER.

The System of Education comprises Instruction in English Grammar and Composition, Writing, Arithmetic, Book-keeping, Mathematics, Geography, and History, and in the Greek, Latin, French, and German Languages.

The Head-Master will be entitled to occupy and use, free from taxes, the Premises belonging to the Establishment, consisting of a commodious dwelling-house and a school-house, in which upwards of Eighty Boys may be taught.

The Annual Revenue of the School, arising from its endowment, amounts to about 1300*l*, two-thirds of which the Trustees are permitted to assign to the Head-Master. Of the Fees, which (except with some modifications to that of some of the Trustees) are present fixed at Two Guinees per Quarter, one-half will be assigned to the Head-Master, the remainder being applicable to the payment of an Assistant and to the formation of a Reserve Fund.

The other Emoluments of the Head-Master arise from Boarders. It is desirable that the new Master should commence his duties at the Re-opening of the School in August.

Candidates will be pleased to send copies of their Testimonials, on or before the 27th July inst., to the Clerk to the Trustees, at the Corporation's Treasurer's Office, Berwick-upon-Tweed.

By order of the Trustees,

THOS. CAIRNS, Secretary.

## THE SCIENTIFIC and ENGINEERING SCHOOL, at the College, CHESTER.

This SCHOOL is recognized by the SECRETARY of STATE for INDIA, as possessing an efficient Class for Civil Engineering.

Each Pupil is provided with a separate Sleeping Apartment. Application for Admission is to be made to the Rev. ARTHUR RICE, College, Chester.

## PESTALOZZIAN SCHOOL, WORKSHOP.

NOTES.—In this Establishment the Arrangements are of a superior order, and young Gentlemen are carefully educated for the Universities, Competitive Examinations, and for Mercantile Engineering and Agricultural Pursuits. Under the care of competent English and Foreign Masters, the Pupils enjoy the advantages of first-rate English and Continental Schools. The course of instruction is very comprehensive. The School is in a most favourable Situation; and for exercise and recreation there are extensive playgrounds and a covered gymnasium. Workshop is famed for its cleanliness and sobriety, and the splendid Parks surrounding have a wide celebrity. The School re-opens on the 9th of August.—For Prospectuses, and further Particulars, apply to J. L. ELLENBERGER.

## HARROW or RUGBY.—A Married M.A., of Trinity College, Cambridge, Senior Optime and First Classman in the Classics, Tripos, Honorary Exhibition of his year.

Rugby, who Prepares Boys for the Public Schools, except Eton, has VACANCIES for AUGUST. His house, recently enlarged for the purpose, is situated in a beautiful and healthy part of the country. Terms, 8*l* Guineas a year, with no extras.—Address M. L., 71, High-street, Birmingham.

## ESTABLISHMENT of a COLLEGE HALL (ST. LEONARD'S) at ST. ANDREWS, for the RECEPTION and TUITION of STUDENTS ATTENDING the UNIVERSITY.

To be OPENED 1st NOVEMBER 1861.

Council.  
\* Principal Forbes.  
\* Rev. J. R. Cook.  
\* Professor Sharp.  
\* John Melville, Esq., of Melville.  
\* John Hunter, Esq., Auditor of George Dempster, Esq. of Skibo.  
\* W. T. Milken, Esq., Provost of St. Andrews.

Those marked thus form a resident Acting Committee, to co-operate with the Warden.

Henry T. Rhoades, Esq. B.A., University College, Oxford.

In order to supply the want often felt by Parents and Guardians who wish to send their Sons or Wards to one of the Scottish Universities, it has been resolved to establish at ST. ANDREWS, for the reception of Students, at the beginning of next Session, a HALL, which shall combine domestic comfort and superintendence with moral and religious influence, and the best possible aids to study. By this means it is proposed to provide more fully than heretofore the necessary superintendence and training for Young Men who may wish either to complete their Course in St. Andrews University, or to fit themselves for the Indian or Civil Service Examinations, or to proceed to Oxford or Cambridge.

The commodious House of ST. LEONARD'S (on the site of the ancient College of that name), long the residence of the late Sir Hugh Lyon Playfair, has been taken on lease, and is about to be comfortably furnished for this purpose.

Mr. HENRY T. RHOADES, B.A., University College, Oxford, has been engaged as Warden. The internal arrangements and Tuition will be under his superintendence, with such assistance as may be required, and with the co-operation of an Acting Committee of the Subscribers, consisting of Principal FORBES, Rev. Dr. COOK, and Professor SHARP, any of whom will be glad to furnish such further information as may be desired.

The charge for Board is fixed at Sixty Guineas for the Session of Six Months, which sum will cover all expenses connected with the House and Tuition in the University.

Every Student must be in attendance on one or more Classes of the University, the Fees for which do not exceed 4*l*. 3*s*. for any one Class.

It is proposed to keep the Hall open during May, June, and July, should a sufficient number of Students present themselves. A fuller Prospectus may be had on application to the Treasurer.

W. F. IRELAND, Esq., St. Andrews.  
As the accommodation is limited, and as arrangements must be made with reference to the probable number of entrants, early application is particularly requested by the Acting Committee.

By Order,  
W. F. IRELAND, Treasurer.

St. Andrews, July 12, 1861.

## WANTED by an ENGLISH GENTLEMAN, Age 30, PARTIAL ENGAGEMENT as English, Italian, or French Correspondent, Confidential Secretary, Reader, Translator, Teacher or extra-rate City and West-End references offered.—Address (p.p.) Mr. C. 3, Great Portland-street, Regent-street.

## EDUCATION in GERMANY, BONN.—

Mr. Th. STROMBERG, Graduate of Philology, authorised and Translator of the last volume of Lord Macaulay's 'History of England,' and Author of Metrical Versions from the Classics, RECEIVES A FEW YOUNG GENTLEMEN. Latin, Greek, German, &c., French by a Native Professor. Highest references. Mr. S. will be in London from the 16th to the last of July, at CULVERWELL'S HOTEL, 21, Norfolk-street, Strand, from Eleven till one.

## EDUCATION in GERMANY.—CANN.

STATT, near Stuttgart, one of the finest and healthiest places in Germany (30 hours from London).—Prof. HIRSCH, whose Establishment is highly recommended by the Rev. James Hamilton, D.D., of Regent-square, and the Rev. Newman Macleod, D.D., of Glasgow as well as by all the Gentlemen whose sons have been under Prof. Hirsch's care, has some VACANCIES at present. The Instruction comprises chiefly the Modern Languages, Arithmetic, Latin, Mathematics in all its branches, Geography, and History. Sons of Gentlemen only are received. The Quarter begins with the Entrance of the Pupils.—For further information and Prospectuses apply to Prof. Hirsch, Cannstatt-on-the-Neckar; or to Mr. CORRA, 126, Chesapeake, E.C., London.

## EDUCATION.—A Lady, who has been for upwards of twenty years engaged in Tuition, and who resides in a Cathedral and Collegiate City (presenting peculiar facilities for instruction by the ablest of Professors), RECEIVES a limited number of YOUNG LADIES.

The Course of Instruction comprises, in addition to the usual studies in General Education, French, Italian, Spanish, Music, Singing, Drawing, Painting, Dancing, and Calisthenic Exercises.

The Domestic arrangements combine the ease and comfort of a home with the necessary discipline of a School.

The References include many Clergymen and Laymen of the Church of England, in various parts of the Kingdom. Communications, addressed to A. B. C., Canonbury-lane, Canonbury-square, London, N., will receive prompt attention.

## CLAPHAM-PARK SCHOOL.—Mr. LONG'S

Pupils have gained Honours, and occupied foremost positions in various Public Examinations, and on two recent occasions have received the only Classical Prizes given among a large number of Schools examined. Particulars of the above, with numerous References, will be given on application.—Terms, inclusive, from 50 guineas, according to age.

## DENMARK HILL GRAMMAR SCHOOL, near London.

Principal—Mr. C. P. MASON, B.A., Fellow of University College, London.

THE PUPILS of the above-named School will RE-ASSEMBLE on TUESDAY, July 30. Prospectuses may be obtained on application at the School; or of Messrs. Lindsay & Mason, 54, Basing-hall-street; and Messrs. Rolfe Brothers, School Bookellers, 120, Aldersgate-street.

## SEAWOOD HOUSE, GRANGE, in CARTMEL, LANCASHIRE.

Mrs. William Deane, Principal, assisted by Miss E. Askew and Foreign Teachers.—Scholarship Pupils in the above Establishment have the Education of Young Ladies, WILL BEGIN AGAIN (D.V.) on TUESDAY, the 30th of July.—Prospectuses, &c. may be had on application.

## MISS HOLTHAM, formerly of Bowdon, Cheshire, who receives a few Young Ladies requiring social yet select companionship in their studies, will have a VACANCY for ONE PUPIL after the present Vacation, ending the 9th of August.—For Terms and References address Miss HOLTHAM, 21, Powis-square, Brighton.

## MILITARY EXAMINATIONS.—COMPETITORS for Sandhurst, Woolwich, or the Staff College, and Candidates for Direct Commissions or Staff Appointments, are PREPARED in all the Branches (compulsory and optional) of the Military Programmes, at the Practical Military College, Sandhurst, S.W.—Apply for Prospectuses, &c. to Captain LEWIS.

## THE GOVERNESSES' INSTITUTION, 34, SOHO-SQUARE.—MRS. WAGHORN, who has resided many years abroad, respectfully invites the attention of the Nobility, Gentry, and Principals of Schools, to her REGISTER of English and Foreign GOVERNESSES, TEACHERS, COMPANIONS, TUTORS, and PROFESSORS. School Property transferred, and Pupils introduced in England, France, and Germany. No charge to Principals.

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## INTERNATIONAL EXHIBITION, 1862.—Preparing for Publication, SOME ACCOUNT of the BUILDINGS designed by Capt. FOWKE, R.E. for the INTERNATIONAL EXHIBITION, 1862, with Illustrations.—London: CHAPMAN & HALL; and of all Bookellers, and at Railway Stations.

## NOTICE.—TO TOURISTS IN IRELAND.

SIR SUSAN RONEY'S MONTH IN IRELAND: HOW TO SPEND IT, AND WHAT IT WILL COST, is now ready, price 1*s*.—W. H. SMITH & Son, and all Railway Stations; M'Glashan & Gill, Dublin.

## NOTICE.—TO TOURISTS.—BLACK'S GUIDE-BOOKS and TRAVELLING MAPS, last Editions, will be found to contain all the most recent and useful information for travellers in this country.—London: SMITH & Son, 13, Old Bailey, and sold by all Bookellers.

## NOTICE.—CRYSTAL PALACE, DUBLIN.

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## NAUTICAL EDUCATION.—SCHOOL FRIGATE, "CONWAY," LIVERPOOL.

Capt. ALFRED ROYER, R.N., Commander.  
THOMAS DOBSON, Esq., R.N., Head-Master.

The next Session of this Institution, established to afford, at moderate expense, a sound Education and practical Nautical Instruction to Boys intended for Officers in the Merchant Navy, will COMMENCE on the 1st of August.

His Grace the Duke of Somerset and Rear-Admiral Lord Clarence Paget each give a Naval Cadetship next Christmas, to be completed for by the Boys.

Many of the leading Shipowners of Liverpool have agreed to take the Cadets from the "Conway" as Apprentices free of Premium.

Terms, 25 Guineas per annum. Applications to be addressed to the Commander of the "Conway," Rock Ferry, Birkenhead; or to B. J. THOMSON, Secretary, 4, Chapel-street, Liverpool.

**FRENCH, Italian, German.**—9, OLD BOND-STREET.—Dr. ALTSCHUL, Author of 'First German Reading-Book,' dedicated to Her Grace the Duchess of Sutherland, &c. M. Philol. Soc. Prof. Education.—TWO LANGUAGES TAUGHT in the same lesson, or alternately, on the same Terms as One, at the pupil's or at his house. Each language spoken in his PRIVATE Lessons, and select CLASSES for Ladies and Gentlemen. Preparation for all ordinary pursuits of life, the Universities, Army and Civil Service Examinations.

**PROFESSOR GARDNER, F.E.S., &c.**, begs to state that his LECTURES on the EXPERIMENTAL SCIENCES, designedly prepared for the Government and other Examinations, are now conducted at the Polytechnic Institution. The Apparatus of this Establishment, conjoined to his own, gives facilities seldom afforded. Engagements for the same Courses of Lectures are made with Private Establishments, Institutions, &c. The Laboratory, under the direction of Professor Gardner, is open for Pupils. Private Study, Analyses, &c.—309, Regent-street, W.

**THE PROPRIETOR of a SMALL BOARDING SCHOOL, for BOYS, in the North of England, wishes to meet with a Gentleman to succeed him at Christmas, 1861.**—For particulars address X., care of Messrs. Williams & Norgate, 14, Henrietta-street, Covent-garden, London.

**TO NEWSPAPER PROPRIETORS.**—A YOUNG MAN, who is an accurate and expeditious shorthand Writer, and has been engaged on a Provincial Paper for four years, as ASSISTANT REPORTER, &c., desires a RE-ENGAGEMENT. First-class Testimonials.—Address PRONO, 9, St. Martin's, Leicester.

**LITERARY.**—An Income of 500*l.* per Annum can be secured by any person willing to invest that sum in a literary undertaking. Particulars on an interview only.—F. G., Post-office, 107, Fleet-street, E.C.

**LITERARY.**—A Graduate of an English University will be glad to UNDERTAKE FRENCH or GERMAN TRANSLATION, Medical or other, for an Author or Publisher. Satisfactory references.—Address SIGMA, Mr. Lewis's, 15, Gower-street North, W.C.

**EDITOR, SUB-EDITOR, &c.**—SITUATION WANTED, by a competent Man, on a Liberal Journal. Good references and testimonials.—Address O. D., care of Messrs. C. Mitchell & Co., Newspaper Press Directory, Red Lion-court, Fleet-street, E.C.

**IMPORTANT NEWSPAPER PROPERTY AND PRINTING BUSINESS FOR DISPOSAL.**—C. MITCHELL & CO. are instructed to DISPOSE of a VERY VALUABLE PROPERTY, in a large Commercial Town. The Concern is old established, with a most extensive advertising connexion. Price required, about 10,000*l.* To an eligible person favourable terms would be accepted.—For particulars, &c., apply to C. MITCHELL & Co., Agents for the Sale and Purchase of Newspaper Property, 19 and 19, Red Lion-court, Fleet-street, E.C.

**REPORTER WANTED** on an established Provincial Journal of Liberal Politics. He must be a Verbal shorthand Writer, and prepared to give proofs of practical experience on the subject.—Address R., care of Mr. Black, 9, Catherine-court, Tower-hill, London.

**TO EDITORS, &c.**—AN AUTHOR, of high Academic character, very extensive reading, and long literary experience, would UNDERTAKE THE REVIEW DEPARTMENT of a Newspaper or other Periodical. Notices, as full and elaborate as may be desired, would be supplied with strict punctuality and on easy terms.—Address L.D., care of Mr. Booth, 307, Regent-street.

**THE NATIONAL BOOK UNION.** President.—The Right Hon. LORD BROUGHAM.

Vice-Presidents.  
The Right Hon. M. N. Massey, Austin H. Layard, Esq. M.P. M.P.  
The Hon. H. F. Berkeley, Esq. Sir James Kay Shuttleworth, M.P.

Offices.—CHAPTER CHAMBERS, Paternoster-row.

The detailed Prospectus of this National Institution will be published in a few days.

Agents, who must give references, required in all parts of the United Kingdom. BLANCHARD JERROLD, Hon. Sec. July 5, 1861.

**THE BRITISH ORPHAN ASYLUM, CLAPHAM RISE, SURREY, S.**

Patron.—HER MAJESTY THE QUEEN.

Instituted 1837.

This Institution was established thirty-four years since, for the gratuitous Maintenance and Education of Orphans of both Sexes, of all denominations, whose parents "once moved in property, and from every part of the British Empire."

The number of Children at present in the Establishment is 105. The Education imparted is of a practical and Christian character.

The Elections occur regularly on the Second Monday in June and December.

A Child who is eligible according to the Rules, may be admitted, irrespective of section on payment of 100 guineas. Children are admitted between the ages of 7 and 13, and are retained until the age of 15.

Cards of Admission, Lists of Subscribers, and Forms for nominating Candidates, with any further information, may be obtained on application to the Secretary, either personally or by letter, at the Offices.

ALFRED MACKENZIE, Secretary.  
Offices, 12, Walbrook, London, E.C.

## BIRMINGHAM MUSICAL FESTIVAL,

IN AID OF THE FUNDS OF THE GENERAL HOSPITAL, on the 27th, 28th, 29th and 30th of AUGUST, 1861.

PRINCIPAL VOCALISTS.  
MADMOISELLE TIETJENS,  
MADAME RUDERSDORF,  
MADAME LEMMENS-SHERRINGTON,  
AND  
MADMOISELLE ADELINA PATTI.

MADAME SAINTON-DOLBY,  
AND  
MISS PALMER.

MR. SIMS REEVES,  
MR. MONTEN SMITH, MR. SANTLEY,  
FRIDAY MORNING.

SIGNOR GIUGLINI, SIGNOR BILLETTI,  
TUESDAY MORNING.

SOLO PIANOFORTE, MISS ARABELLA GODDARD,  
TUESDAY EVENING.

ORGANIST.—MR. STIMPSON.  
CONDUCTOR.—MR. COSTA.

OUTLINE OF THE PERFORMANCES.  
TUESDAY MORNING.

ELIJAH..... MENDELSSOHN.  
WEDNESDAY MORNING.

SAMSON..... HANDEL.  
THURSDAY MORNING.

MESSIAH..... HANDEL.  
FRIDAY MORNING.

GRAND SERVICE IN D..... BETHOVEN.  
MOTETTO..... HUMMEL.

ISRAEL IN EGYPT..... HANDEL.  
TUESDAY EVENING.

A MISCELLANEOUS CONCERT,  
COMPRISING

OVERTURE..... (Siege of Corinth)..... ROSSINI.  
GRAND FINALE..... (Lorely)..... MENDELSSOHN.

OVERTURE..... (Der Freischütz)..... WEBER.  
SOLO PIANOFORTE.

SELECTIONS FROM OPERAS, &c.  
WEDNESDAY EVENING.

THE CREATION..... HAYDN.  
THURSDAY EVENING.

A MISCELLANEOUS CONCERT,  
COMPRISING

OVERTURE..... (Mezzetto)..... MENDELSSOHN.  
GRAND CONCERTO PIANOFORTE.

OVERTURE..... (Guillaume Tell)..... ROSSINI.  
SELECTIONS FROM OPERAS, &c.

OVERTURE..... (Mazuello)..... ACBER.  
FRIDAY EVENING.

JUDAS MACCABEUS..... HANDEL.

Parties requiring detailed Programmes of the Performances may have them forwarded by post, and may obtain them on or after the 30th of July with any other information desired, on application to Mr. HENRY HOWELL, Secretary to the Committee, 24, Bennett's Hill, Birmingham. J. O. MASON, Chairman.

**CREMORNE.—PRIVATE EVENING**

FETES at the ROYAL CREMORNE GARDENS, on TUESDAY, July 16, and WEDNESDAY, July 17, with Admissions by Vouchers to be obtained from the Ladies Patrons, in aid of the Funds for the Relief of the SPITALFIELDS WEavers and the SPITALFIELDS EMIGRATION COMMITTEE. Under the immediate Patronage of the noble and distinguished Personages who have obligingly consented to act as Ladies Patrons, from whom Vouchers for Tickets must be obtained:—  
Duchess of Wellington  
Duchess of Hamilton  
Duchess of Beaufort  
Duchess of Marlborough  
Duchess of Manchester  
Marchioness of Downshire  
Maria Marchioness of Ailesbury  
Marchioness of Clanricarde  
Countess of Derby  
Countess of Chesterfield  
Dowager Countess of Essex  
Countess of Kingston  
Countess of Kintore  
Countess of Loudoun  
Countess of Malmesbury  
Countess of Yarborough  
Viscountess Combermere  
Duchess of Devonshire  
Lady Harriette Ashley  
Lady Charlotte Schreiber  
Lady Egerton of Tatton  
Baroness Lionel de Rothschild  
Baroness Anthony de Rothschild  
Lady Olfie.

The Entertainments and Decorations will be upon a scale of more than ordinary attraction.

Admission Ticket (in exchange for a Lady Patroness's Voucher), Half-a-Guinea, admitting to all the varied Entertainments without any extra charge.

Vouchers for Tickets will be exchanged on and after Thursday, July 11, at Mr. Mitchell's Library, 33, Old Bond-street. Vouchers not exchanged within two days of each Fête will be charged 1*l.*

**SKETCHING TOUR IN GERMANY.**—MR. SKINNER PROUT (Member of the New Society of Painters in Water-colours) will be happy to COMMUNICATE with any GENTLEMAN fond of sketching who might wish to accompany Mr. Prout on his Annual Tour, and thus benefit by his professional experience.—28, Rochester-square, N.W.

**MICROSCOPIC OBJECTS.**—Two Sets now ready of the VEGETABLE KINGDOM; at once instructive, and very beautiful as "show" objects. A Specimen of each Set, with Descriptive List, sent free for 30 stamps, by E. SOWERBY, 53, York-road, Lambeth, S.

**THE MICROSCOPE.**—To Mounters of Objects. —One Ounce of Thin Glass, cut into about 100 squares, sent free for 40 stamps.—E. SOWERBY, 53, York-road, Lambeth, S.

**ART-JOURNAL.—TO BE DISPOSED OF,** at a great reduction in price, a SUBSCRIBER'S COPY of the ART-JOURNAL, from its first publication in 1830 to the present time, 32 vols. unbound.—Address E. C., No. 1, Claremont-place, Wandsworth-road, S.

**ORGAN AND PIANOFORTE.**—MR. HENRY BENNETT, Organist of St. Andrew's Church, Wells-street, receives and attends Pupils for the Organ, Pianoforte, and Harmony. Schools attended.—14, Mount-street, Grosvenor-square.

**A PHYSICIAN, residing at the West-End of London,** wishes to meet with a Young Man about to Study Medicine or Science in any of the London Schools, to whom he could offer an advantageous home and a share in the personal superintendence which he gives to his own son.—Apply to E. L., Mr. Hardwicke's, 193, Piccadilly, London.

"Charmingly original, sparkling, and varied."—*Globe*.

**MR. KIDD'S ANECDOTAL "GOSSIPS."**—"Come with me to a 'Gossip's' Feast."—*Shakspeare*.

Full particulars of Mr. KIDD'S POPULAR ORAL "GOSSIPS" post free.—Apply, by letter only, to Mr. WILLIAM KIDD of Hammer-smith, 5, Great Castle-street, Regent-street, London, W.

**BLONDIN will make his TWELFTH ASCENT at the**

**CRYSTAL PALACE**

on THURSDAY NEXT, July 18, and will perform some of his most MARVELLOUS FEATS while crossing the Rope.

Doors open at Ten, Ascent at Four. Admission, One Shilling; Children, half-price.

**CRYSTAL PALACE.—OPERA CONCERT.**

—The LAST of the SERIES, and the only opportunity of hearing GRISI and TIETJENS sing together, FRIDAY NEXT, July 19th.—Admission, 7*s.* 6*d.*; or by Tickets taken before the day, 5*s.*

**CRYSTAL PALACE.—GRAND BAZAAR**

AND FANCY FAIR, in Aid of the Funds of the ROYAL DRAMATIC COLLEGE, SATURDAY, July 20.

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BRITISH ASSOCIATION FOR THE  
ADVANCEMENT OF SCIENCE.

The objects of the Association are:—"To give a stronger impulse and more systematic direction to scientific inquiry; to promote the intercourse of those who cultivate science in different parts of the British empire with one another and with foreign philosophers; to obtain a more general attention to the objects of science; and the removal of disadvantages of a public kind which impede its progress."

Reception Room, The Portico, Manchester, July, 1861.  
The Local Committee of the British Association for the Advancement of Science announce that the MEETING for this year will be held in Manchester, and will commence on Wednesday the 4th of September next, under the presidency of William Fairbairn, Esq. L.D. F.R.S. &c.

On this occasion it is fully expected that there will be present many of the corresponding members of the Association, and a large number of British members, to all of whom the special inducements offered by the city of Manchester and its populous and industrious neighbourhood are well known. The time appointed for the Meeting has been arranged for the convenience of members of foreign as well as British universities, and as the facilities for arriving in Manchester are now very complete, there is every reason to anticipate a meeting of unusual extent and interest. Both the general and local officers will exert themselves to make the visit of their associates on this occasion agreeable and satisfactory.

The Local Committee are preparing, amongst other arrangements for the entertainment of the Association, besides special lectures on some interesting subjects, to hold a series of lectures to be held in the Free Trade Hall, the following special exhibitions, viz.:—An exhibition illustrative of the history, progress and achievements of photographic art in its several branches, and photographic apparatus; and a similar exhibition of telegraphic science and apparatus.

A very extensive exhibition of modern microscopes and microscopic objects; and Exhibitions of especially interesting zoological, botanical and geological specimens, chemical products, philosophical apparatus and mechanical models.

Excursions to neighbouring localities of scientific or general interest will be provided for; and Arrangements made for affording access to establishments in the neighbourhood, where visitors may have the opportunity of seeing various branches of local industry and practical science in operation.

The Local Secretaries will be glad to be informed as early as may be convenient, of the intention of any visitor to be present at the meeting, and on receiving the necessary and timely communication, will be happy to render such assistance as they can in arranging for visitors any lodging accommodation they may require. The scientific portions of the Meeting will be allotted in the under-mentioned Sections. The following gentlemen have undertaken to act as Secretaries of Local Sectional Committees under the commencement of the Meeting, and will be glad to receive communications relating to the business of their several departments:—

SECTION A.—MATHEMATICS AND PHYSICAL SCIENCE.  
Professor R. B. Clifton, B.A., Owens College, Manchester.  
Thomas Heelis, Esq., Princess-street, Manchester.

SECTION B.—CHEMICAL SCIENCE.  
Professor H. E. Roscoe, B.A. Ph.D., Owens College, Manchester.  
Robert Rumney, Esq., Ardwick, Manchester.

SECTION C.—GEOLOGY.  
John Atkinson, Esq. F.G.S., The Well, near Warrington.  
Rev. George Perkins, M.A., Dickinson Road, Rushmere, Manchester.

SECTION D.—ZOOLOGY AND BOTANY.  
Thomas Alcock, Esq. M.D., Upper Brook-street, Manchester.  
George Mosley, Esq., Esq., F.R.S., Manchester.

SECTION E.—PHYSIOLOGY.  
William Roberts, Esq. M.D., 186, Oxford-road, Manchester.  
Thomas Windsor, Esq. M.R.C.S., Piccadilly, Manchester.

SECTION F.—GEOGRAPHY AND ETHNOLOGY.  
Principal J. G. Greenwood, B.A., Owens College, Manchester.

SECTION G.—ECONOMIC SCIENCE AND STATISTICS.  
Professor R. C. Christie, M.A., Owens College, Manchester.

SECTION H.—MECHANICAL SCIENCE.  
John Robinson, Esq., The Atlas Works, Great Bridgewater-street, Manchester.

Communications intended for presentation to the Sections are expected to be forwarded in letters, addressed either to the Assistant General Secretary, at "The Portico," Manchester, or to one of the Secretaries of the Local Sectional Committees, and to be accompanied by a statement whether the author will be present, and on what day, so that the business of the Sections may be satisfactorily arranged.

As the objects of the Association are specifically scientific, papers on subjects not so characterized, as on questions of history, biography, literature or art, however interesting, are necessarily inadmissible.

Gentlemen desirous of attending the meeting may make their choice of being proposed as life members, paying 10*l.* as a composition, or annual subscribers, paying an admission fee of 5*l.* (and additional 1*l.* annually, or associates for the meeting, paying 1*l.* Ladies may become members on the same terms as gentlemen; and ladies' tickets transferable to ladies only may be obtained in the Reception Room, by members, on payment of 1*l.*

Life members receive gratuitously the reports of the Association which may be published after the date of payment. Annual subscribers receive gratuitously the Report of the Association for the year of their subscription, and for every following year of subscription, without interruption. Associates for the meeting are entitled to the Report of the meeting, at two-thirds of the publication price.

In order to facilitate arrangements for the meeting, it is desirable that application for tickets should be made as early as possible. Forms of proposal will be supplied in the Reception Room during the meeting; or the names of candidates for admission may be transmitted to the Local Secretaries.

As the funds which the Association has to expend for its scientific objects consist only of the payments made by its members and associates, it is necessary that every opportunity should be taken of increasing their number.

Compositions and subscriptions of new members or associates will be received by the local Secretaries until the commencement of the meeting; afterwards, as well as the subscriptions and arrears of former members, by the Local Treasurer.

New life members will receive the volume of Transactions for this and future years gratis, as will also annual subscribers during the continuance of their subscription.

For information respecting the local arrangements, application may be made by letter to any of the Local Secretaries for the meeting, at The Portico, Manchester.

R. D. DARBESHIRE, 21, Brown-street, Manchester.  
ALFRED NIELD, Mayfield, Manchester.  
ARTHUR HANSOME, St. Peter's-square, Manchester.

H. E. ROSCOE, Owens College, Manchester.  
Local Secretaries for the Meeting.

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## LITERATURE

*An American Dictionary of the English Language.* By Noah Webster, LL.D. Revised and Enlarged by Chauncey A. Goodrich, Professor in Yale College. (Springfield, Mass.; London, Longman & Co.)

*A Dictionary of the English Language.* By Joseph E. Worcester, LL.D. (Low & Co.)

Two exotic words have been introduced into English for what, if the analogy of most of its kindred languages had been followed, would have been called a "Word-book." The two are so alike in signification that Johnson and Webster define a "Dictionary" as a "Lexicon," and a "Lexicon" as a "Dictionary." It would perhaps be an improvement if, as in the case of many other terms originally synonymous, each of these words were used to convey a different shade of meaning. There are, in fact, two classes of Word-books of different character and uses: the book of hard words, mainly devoted to explaining what is technical and scientific; and the book which aims at explaining also the easy, familiar words—by far the harder task of the two. There are such works as that of Nathan Bailey, in which, while the pages bristle with terms which an Englishman hardly recognizes as English, the word "for" is summarily and luminously disposed of as "a causal particle"; and there is the great work of Samuel Johnson in which the shades of meaning assigned to "for" amount to forty. Such a work as Bailey's might be called a "Lexicon," and such a one as Johnson's a "Dictionary."

For the compilation of a good "Lexicon," the requisites are sound learning, unwearied diligence, and plain common sense—a combination not often met with; for that of a good "Dictionary," taste, acuteness, and a host of qualities are also required, the union of which may deserve the name of genius. So many and so various, in fact, are the indispensable qualifications, that in many countries it has been thought impossible to find them united in one man or to perform the task except by the combined forces of an Academy. In Italy, in France, in Spain, in Portugal, in Russia, in Denmark, in Hungary, in Holland, dictionaries have been made, or are making, by this instrumentality. In Portugal, indeed, the Dictionary of the Academy, the first volume of which appeared in 1793, has never advanced beyond the letter A, and in Denmark, where the first volume appeared in the same year—sixty-eight years ago—the Academicians are still, we believe, in the letter S; while, after years of discussion, nothing of the great Dutch and Hungarian dictionaries has as yet appeared in print. On the other hand, the dictionaries of Italy, France, and Spain have had a vogue of a century or centuries, have passed through numerous editions, and amid all the criticism with which they have been assailed, have exercised an important influence on the languages they represent. In England, a proposal has been made, and is now in course of execution, to adopt a principle of division of labour in the construction of a Dictionary, which may possibly lead to our obtaining something more complete in its way than has ever hitherto been produced. An invitation has been addressed by the Philological Society to the English-speaking public at large—and it has been largely responded to on both sides of the Atlantic—to join in performing an operation in lexicography analogous to what the Highlanders call the "Tinchel" in the operations of the chase—to surround and drive the whole herd of English

vocables from their places of resort or concealment to pass before a select band of lexicographers, who are to bring down the game. There is something of the Academy and something of the Joint-Stock Company combined in this proposal, to which we heartily wish success.

Whatever may be the advantages of Academies, there can, however, be no doubt that the great Dictionaries which have been produced by individuals, from the time when Johnson was said to have vanquished single-handed his forty French competitors, have taken a place in that class of literature second to none. The great masterpieces of Johnson for English, of Adelung for German—we may add of Linde for Polish, and of Jungmann for Bohemian—will apparently always remain the foundation of the standard lexicography of their respective languages, unless, indeed, that of Adelung is superseded by the as yet incomplete Dictionary commenced by the brothers Grimm. Even now, a new edition of Johnson is promised, under the able editorship of Dr. R. G. Latham; and the Philological Society announces its intention of retaining everything of the chief of English dictionary-makers which it finds conducive to the execution of its own more extensive plan.

The two volumes before us are rather of the class of "Lexicons" than of "Dictionaries," but they also bear in every page traces of their obligations to Johnson. They are both of American origin, a fact which does credit to America as showing the enlightened interest it takes in our common language. The best Dictionary of Portuguese is, it may be remarked, of American origin,—that of the Brazilian, Moraes Silva. The most popular English Grammar—that of Lindley Murray—is the production of an American, but of an American settled in England,—while, as appears by the biography of Dr. Webster, he only came to England at the age of sixty-six, and spent but nine months here, eight of which he employed at Cambridge in completing the manuscript of his Dictionary. His work, which was published in 1828, had an immense success at its first appearance, a success which appears, in fact, to have given birth to Dr. Worcester's. Both of the Doctors seem to have pursued lexicography for many years as a profession, diversifying their more ambitious labours with the occasional production of such lighter works as grammars and spelling-books. In 1806 Webster issued a 'Compendious Dictionary of the English Language,' and in 1807 a 'Dictionary for the Use of Common Schools'; in 1829 and subsequent years he followed up his great work by four different abridgments for the use of the primary schools, the counting-house, &c. &c. No less than seven dictionaries of the English language bearing his name appear to have issued from the press during his lifetime. Dr. Worcester, according to the 'Catalogue of English Dictionaries,' published by himself, is equally prolific, the one now before us being also the seventh of his family of dictionaries; and as he, no doubt, meditates abridgments and compendiums, we know not by how many he may ultimately surpass his model.

Each of the Dictionaries is contained in one ponderous and, to say the truth, somewhat unwieldy quarto volume; Dr. Webster's extending to seventeen hundred and fifty, and Dr. Worcester's to eighteen hundred and fifty-four pages. Most of these pages are, like those of the *Athenæum*, divided into three columns with the object of using a type so small that each page contains the matter of five or six of an ordinary octavo. The advantage of possessing the whole of a book of reference in one volume

is certainly great, but this advantage, like all others, may be bought too dear. The whole of the 'Encyclopedia Britannica,' or the whole of the contents of an ordinary bookcase, might be crammed into a single volume of the size of the *Times*, with a proportionate number of pages; but who would not prefer to have his encyclopædia or his bookcase as they are? There was an enterprising Parisian publisher who, some years ago, managed to compress the seventy volumes of the ordinary editions of Voltaire into a single tome, such a miracle of typography that the person who could read it without injuring his eyes would have been a miracle of eyesight. It found so few purchasers that it has found no imitator.

One of the most prominent features of both the Dictionaries, in their present state, is the introduction of illustrative woodcuts, very neatly executed. In Worcester's, they are, as usual with woodcuts, dispersed over the pages in close connexion with the letter-press they are intended to illustrate; in Webster's, they figure in a body at the commencement of the volume. So unusual an arrangement at once suggests the notion that the pictures of the new "Pictorial Edition" were an afterthought; and this, on examination, turns out to be the case. The more than thirteen hundred pages of the dictionary-part of the London edition of 1861 correspond with those of the Massachusetts edition of 1848 except in one particular. At the bottom of each page are now the standing references,—"*\* See Pictorial Illustrations*"; "*+ See Table of Synonyms*"; and, of course, in the page above, the *\** and *+* are also introduced where requisite. The new edition is thus, in the main, only a new re-issue of the old stereotype. The notion of illustrations might be supposed to be immediately taken from the rival work of Worcester; but the representatives of Webster state, in their Preface, that they have borrowed it from Ogilvie's 'Imperial Dictionary,' an improved edition of Webster, published in 1850, at Glasgow. The idea is, at least, a hundred and twenty years older than Ogilvie. The title of the first edition of Bailey's Dictionary, published in 1730, runs thus:—'*Dictionary Britannicum; or, a more Compleat, Universal, Etymological English Dictionary than any Extant, illustrated with near Five Hundred Cuts, for giving a clearer Idea of those Figures not so well apprehended by verbal Description.*' The plan is so remarkably well adapted for conveying real information on technical subjects to the mind of a learner, that it might be a legitimate matter of surprise that, once introduced, it should ever have been allowed to drop out of use and memory. It is a token that it has, that, in a 'History of English Lexicography' and a 'Catalogue of English Dictionaries,' which we find among the preliminary matter of Dr. Worcester, though Bailey is mentioned at some length in both, this feature of his plan is unnoticed. It would seem, indeed, from some confusion in the Doctor's account of Bailey, that he had never seen the original editions, which were, probably, inaccessible to him in America. Both writer and reader are sure to suffer when such a subject as the history of English Lexicography is treated of out of reach of the great libraries of England.

The illustrations to Dr. Webster's "Pictorial Edition" illustrate, among other things, not only the use, but the abuse, that may be made of the plan. A series of representations of the "coats of arms" belonging to different kingdoms and states, with their mottoes in Latin, French and Spanish, can hardly be considered as belonging to a Dictionary of the English, or,

indeed, any other language. In thus stepping out of their province, the editors of the illustrations have chanced to step into some mistakes. They tell us of the motto "Honi soit qui mal y pense," that "it is said to be the expression employed by the nobleman"—we presume the nobleman who founded the order—"on tendering to the Countess of Salisbury her garter." The motto of the state of Oregon—"Alis volat propriis"—is rendered "I fly with my own wing." That of Minnesota is, it must be acknowledged, couched in such Minnesota Latin that it almost requires a Minnesota scholar to construe it. "Civitas succedit barbarum" is given as the original, and "Civilization succeeds barbarism" as the translation. The motto of Michigan is, we observe, taken from the celebrated inscription to the memory of Sir Christopher Wren under the dome of St. Paul's—"Si monumentum queris circumspecte." This the men of Michigan have improved into "Si queris peninsulam amonam circumspecte."—"If you seek a beautiful peninsula, look around you." How felicitous!

Another prominent feature of one of the Dictionaries—but of one only, Dr. Webster's—is an elaborate Introduction, of such dimensions that, if separately printed, it would of itself fill an ordinary octavo volume. For this Introduction a particular value is claimed, from the light it throws on the composition of languages and the derivation of words. In the Author's Preface the author's own statements on this head are of a very positive and of a somewhat self-complacent character:—

"I found myself embarrassed at every step [he says] for want of a knowledge of the origin of words which Johnson, Bailey, Junius, Skinner and some other authors do not afford the means of obtaining. Then laying aside my manuscripts and all books treating of language, except lexicons and dictionaries, I endeavoured, by a diligent comparison of words having the same or cognate radical letters in about twenty languages, to obtain a more correct knowledge of the primary sense of original words, of the affinities between the English and many other languages, and thus to enable myself to trace words to their source. I had not pursued this course more than three or four years before I discovered that I had to unlearn a great deal that I had spent years in learning, and that it was necessary for me to go back to the first rudiments of a branch of erudition which I had before cultivated, as I supposed, with success. I spent ten years in this comparison of radical words and in forming a *Synopsis of the principal Words in twenty Languages, arranged in classes under their primary Elements or Letters*. The result has been to open what are to me new views of language and to unfold what appear to be the genuine principles on which these languages are constructed."

Alas! an examination of Dr. Webster's Introduction leads to a conviction that Dr. Webster might again have found "a great deal to unlearn" in what he had spent so many years in teaching himself. It is, indeed, not easy to conceive how, with any attention to the history of language at all, he could have fallen into some of the blunders in very important branches of the subject which meet us at almost every turn. Take, for instance, his account of the composition of one of the most prominent languages of the world:—"It must be observed further that the Spanish language contains some words of African origin, introduced by the Carthaginians before the Roman conquest of Spain, or afterwards by the Moors, who for several centuries were masters of that country." Could Dr. Webster have forgotten that it was the Arabs who conquered Spain and introduced into it the Arabic language, or did he suppose that the Arabic

language was of African origin? A reader unacquainted with the subject might suppose that the "Moors" spoke "Moorish." He might also suppose that the present Spanish language was in existence in some shape before the Carthaginian conquests, and, of course, therefore, before the Roman conquests in Spain. These are only legitimate inferences from Dr. Webster's statements, and they are as utterly opposed to unquestionable facts as would be the assumption that English was spoken at Boston before Columbus discovered America.—

"The German, Dutch or Belgic, Anglo-Saxon, Danish and Swedish languages are [says Dr. Webster] of Teutonic or Gothic origin. They are all closely allied, a great part of the words in them all being the same or from the same roots, with different prefixes or affixes. There is, however, a greater difference between the Danish and Swedish, which are of the Gothic stock, and the German and Dutch, which are of Teutonic origin, than between two languages of the same stock, as between the Danish and Swedish."

The information that there is less difference between languages of the same stock than between languages of different stocks is surely no more required than that there is a closer relationship between persons of the same family than persons of different families. Dr. Webster proceeds:—"The Norwegian, Icelandic, and some of the languages or dialects of Switzerland, belong to the same stock, but of these I have no particular knowledge." The latter clause of the sentence is the only one to which unconditional assent can be given. What is the "same stock" referred to? If Teutonic, the "Norwegian and Icelandic" do not belong to it; if Gothic, the "languages or dialects of Switzerland" do not. If the "same stock" is here meant to signify both the Teutonic and Gothic combined, a distinction which appears to be drawn in one sentence is obliterated in that which follows. What, moreover, are the languages that Dr. Webster means to point out? The "Norwegian" language does not exist distinct from the other languages referred to in his list. The modern Norwegian is the same language as the modern Danish; the ancient Norwegian is the same language as the ancient Icelandic. How is it, also, that he places Icelandic where he does, at the end of his list of Gothic languages, in a position as incongruous as if he had placed Latin after French and Italian in a list of the languages of the Romanic family? What does he mean by "some of the languages or dialects of Switzerland"? The only distinct language of Switzerland is the so-called "Romansh," spoken among the Grisons, but that language is neither Gothic nor Teutonic. The other languages of the country are French, Italian, and German, of which French and Italian are not Gothic or Teutonic, and German has been already mentioned as belonging to the Teutonic stock, so that to mention it again is a useless repetition. That many of "the dialects of Switzerland" are dialects of German is certainly a fact, but if that is all which Dr. Webster means to convey, it must be acknowledged that his mode of making the communication is anything but lucid.

"The Basque, or Cantabrian, in Spain, the Gaelic in the north of Scotland, and the Hiberno-Celtic, or native language of Ireland, are," pursues Dr. Webster, "the purest remains of the ancient Celtic." The Basque, or Cantabrian, in Spain, is a language as thoroughly distinct in grammar and vocabulary from Gaelic and Irish as it is from English, and the notion that it had any connexion with them has long been an exploded error. That it should be repeated by Dr. Webster, and repeated without a shadow

of qualification, as if it were a well-known and established fact, instead of being precisely the reverse, only shows that Dr. Webster, as he had "no particular knowledge" of the "languages or dialects of Switzerland," had, also, "no particular knowledge" of this other subject, on which he unfortunately wrote with an air of authority.

The Doctor proceeds, in the next paragraph but one, to enlighten his readers as to the constituents of English, the object of his lifelong study. "It retains," he says, "a great number of words from the ancient languages of Britain, the Belgic, or Lloegrian, and the Cymraeg, or Welsh, particularly from the latter, and some from the Cornish." The Cymraeg, or Welsh, is still pretty tangibly extant, and not on our side of the Atlantic only, for by a recent Census of the American press we learned with some surprise that five Welsh newspapers are published in the United States. But how did Dr. Webster acquire a knowledge of the Belgic, or Lloegrian, to which he so familiarly refers, as if, at all events, it were one of the twenty languages of which he had turned over a lexicon. Is there in existence a single manuscript in the language? Is there a single memorial? Is there a proof that such a form of speech ever existed? Our best living Cornish scholar, indeed our only one, Mr. Edwin Norris, shows himself inclined, in his Cornish Grammar, to suppose that the language was formerly spoken over a large extent of country, and hence it might merit the name of Lloegrian, from Lloegr, the Welsh name for England; but Dr. Webster speaks of his Lloegrian as distinct from Cornish, and, indeed, an unsuspecting reader might imagine that it was a perfectly well-known tongue, that, perhaps, American newspapers were published in it, and that Dr. Webster was able to read them.

These are not mere questions of detail; an author who, after spending years in the investigation of language, could put upon record such statements as these is on a par with one who, treating of the history of England, should speak of the Reformation as preceding the Norman Conquest, or of the English as colonizing South America. A writer who commits such oversights may make, on other points, very happy and sagacious observations; and those who have an acquaintance with the subject, and are able to separate his corn from his chaff, may use him with advantage, but woe to the learner who falls into his hands. After such statements as these with regard to the languages of Spain and Switzerland, what amount of reliance should be placed in his speculations on Ethiopic and Syriac and Samaritan?

The uncritical habit of mind which is shown in the Introduction pervades the body of the Dictionary. In this case the exhibition of a single brick will be the best method of showing the nature of the building; and a comparison of the word we take with the same word in the Dictionary of Dr. Worcester will exemplify compendiously the differences and resemblances between the two. For a reason hereafter to be mentioned, the extract from Dr. Worcester may take precedence:—

From Dr. Worcester's Dictionary.

"ROMANCE, *n.* [Italian, *romanzo*, *romanza*; Spanish, *romance*; French, *roman*; *romance*, a ballad.]

"1. A work of fiction, in prose or verse, containing a relation of a series of adventures, usually of love or war, either marvellous or probable; a novel,—so called because this species of composition was first written in the *Romanse* language.

"The earliest modern *romances* were collections of chivalrous adventures, chiefly founded on the lives and achievements of the warlike adherents of two sovereigns, one of whom, perhaps, had only a fabulous existence,

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while the annals of the other have given rise to a wonderful series of fables,—Arthur and Charlemagne.—*Brande.*

"2. Any wild or extravagant story or invention of the imagination; a fiction, a falsehood.

A staple of romance and lies.  
False tears and real perjuries.—*Prior.*

"3. (*Music.*) A small song-like piece of vocal or instrumental music, somewhat in the character of a ballad; a romanza.—*Warner.*"

So far Dr. Worcester.

From Dr. Webster's Dictionary.

"ROMANCE' (ro-mans'), n. [*French, roman; Italian, romanzo; Spanish, romance, the common vulgar language of Spain and romance; Portuguese, idem, any vulgar tongue and a species of poetry. Welsh, rham, a rising over; rhamant, a rising over, a vaulting or springing, an omen, a figurative expression, romance, as an adjective, rising boldly, romantic; rhamanta, to rise over, to soar, to reach to a distance, to divine, to romance, to allegorize; rhamanta, to use figurative or high-flown language, &c. The Welsh retains the signification of the Oriental word from which Rome is derived; and, indeed, the sense of romance is evidently from the primitive sense of the root rather than from the use of the Roman language. The Welsh use of the word proves, also, the correctness of the foregoing derivation of Roma [from the Oriental name Ramah, elevated, that is, a hill], and overthrows the fabulous account of the origin of the word from Romulus or Remus. It is probable that this word is allied to ramble.]*

"1. A fabulous relation or story of adventures and incidents designed for the entertainment of readers; a tale of extraordinary adventures, fictitious and often extravagant, usually a tale of love or war, subjects interesting the sensibilities of the heart or the passions of wonder and curiosity. Romance differs from the novel as it treats of actions and adventures of an unusual and wonderful character; it is, according to the Welsh signification, it vaults or soars beyond the limits of fact and real life, and often of probability.

"The first romances were a monstrous assemblage of histories, in which truth and fiction were blended without probability,—a composition of amorous adventures and the extravagant ideas of chivalry. *Encyclopedia.*

"2. A fiction."

We have taken Dr. Worcester's article first because it has the advantage of bringing before the reader the ordinary and received account of the origin of the word "Romance," before he directs his attention to the very original views of Dr. Webster on the subject. It is impossible to avoid a smile when, in perusing the Websterian article, we come to the passage that the word he describes is probably "allied to ramble." The statements it contains "soar" indeed "beyond the limits of fact and real life," and are themselves a "monstrous assemblage in which truth and fiction are blended without probability." There are few words of which the genealogy can be so satisfactorily traced as that of "Romance." Dr. Worcester gives clearly and correctly the usual narrative, that the first compositions of the kind were in the "Romance" language, so called as being derived from the language of the Romans, and gives some of the different forms in which the word exists in the Southern languages, from which it passed into ours, at least as early as when Chaucer translated the 'Romaunt of the Rose.' What authority has Dr. Webster for supposing that the Welsh, whose literature is singularly and remarkably poor in romances or novels, or tales of any kind, gave rise to the name by which they are known in languages that teem with them? The only volume of mediæval tales that is known in Welsh is called 'Mabinogion.'

"We find in the 'Mabinogion,'" says Lady Charlotte Guest, who has edited them, "the evident counterpart of the continental Romance." To the first "Mabinogi" that is printed in her edition she appends a French 'Romans dou

Chevalier au Lyon.' The word "Rhamant" does not appear in the sense of Romance in Davies's Welsh Dictionary of the seventeenth century or in Walters's Welsh Dictionary of the eighteenth, but is in both explained as "Omen," "Token," &c. It is assigned the sense of "Romance" apparently for the first time in Owen Pughe's Welsh Dictionary, which is notorious for the number of words it contains of Owen Pughe's own manufacture. He appends some extracts to show the use of the word "Rhamant"; but in none of them does it bear the meaning of "Romance." It has since been given in the dictionaries of Evans and Spurrell, and would thence appear to have made its way into modern Welsh. It is on the authority of a word of yesterday that Dr. Webster proceeds so confidently to overthrow the philological traditions of centuries.

The definitions of Dr. Worcester will not suffer in comparison with those of Dr. Webster, which are indeed faulty and feeble. "A fabulous relation or story of adventures" and "a tale of extraordinary adventures," two definitions in immediate sequence, seem to aim at pointing out a distinction, but convey no difference; and further on, the clause of the sentence, "subjects interesting to the sensibilities of the heart or the passions of wonder and curiosity," might be omitted without loss to the reader. The quotation given is too laxly described as from the "Encyclopedia," for there are more Encyclopedias than one; and they are apt to be in more volumes than one. The definition numbered 2, "A Fiction," is, we suppose, intended to convey the same meaning as the definition numbered 2. by Worcester,—but if so, it is as faulty from over-conciseness as definition numbered 1. is faulty from want of conciseness.

On the whole, it is far from a recommendation of the new edition of Webster's Dictionary that it is, as it professes to be, "Unabridged." One of the greatest improvements to be effected in it would be by abridging it of a quantity of the philological matter with which it is filled. In the comparison of the two articles in the two Dictionaries, the strongest advantage of Dr. Worcester's article is, that it does not contain a great deal that is given in the other. The Welsh and Romulus and Remus "shine by their absence."

The number of words added to the stock of Johnson and Richardson in both of the Dictionaries is very great, but the words have mostly been added to the language, if indeed they can be said to have been added to the language, since Johnson's time. They are chiefly scientific terms which are created by the mere extension of scientific discovery and by the arbitrary rule which has been adopted of using Latin or Greek derivatives for naming substances. A new acid is discovered, extracted from apples. If it were called "acid of apples" nothing new would be added to our dictionaries on that score; if it were called "apple-acid," still our dictionaries would not be swelled, unless all compounds were inserted. As the practice now is, we find in Webster's Dictionary, "Malic, adjective [Latin, malum, an apple], pertaining to apples, drawn from the juice of apples; as malic acid. Chemistry," and in Worcester's, "Malic, adjective [Latin, malum (Greek, μήλον, an apple) (Chem.)—noting an acid obtained from the apple and several other fruits." Of course, if to-morrow a chemist obtains a peculiar acid from pears he may call it "Pyric acid," and with the same effect of adding a word to our lexicons and those of several other languages, for "malique," and "pyrique" are as easily produced in French as "malic" and

"pyric" in English; but words of this kind which are as much French and Italian as English, and more Latin than either, are merely part of the chemist's dialect of the various languages. They "may flourish or may fade" in thousands in the laboratory, without ever emerging into the fresh air. While they exist, however, it is perhaps necessary that they should be "registered"; that some notice should somewhere be taken of their existence; and this is done most amply, and, apparently, with considerable care, in both of the volumes before us. They thus, as we have said, supply the want of a modern Lexicon, but still leave unsupplied the want of a modern dictionary.

Hitherto we have had to speak of points in which the new Dictionaries surpass, or claim to surpass, the old; but there is one feature in which the advantage is decidedly on the side of the seniors. Compared to Johnson's or Richardson's, the works of Webster and Worcester are by no means "Dictionaries of Quotations." The extract that has been given of the article "Romance" conveys too favourable a notion of them in this respect; for the article being an elaborate one, some quotations are inserted; and this is the exception, not the rule. Great would be our regret if a work of the nature of a Lexicon, however well executed and however useful, should ever succeed in banishing from our bookcases, by the substitution of itself, a Dictionary on the model of Johnson or Richardson, teaching by example as well as precept, furnishing, by its array of well-chosen quotations, a miniature series of "elegant extracts," and, instead of fatiguing us with scanty notices of uninteresting strangers, enlivening us with anecdotes of the words and phrases most familiar to our lips. Nathan Bailey justly characterized his array of "Cuts" as giving a "clearer Idea of Figures not so well apprehended by verbal Description"; and what he did for figures by his five hundred cuts was done for ideas less tangible by Johnson's fifty thousand quotations. It would be a serious loss for literature if this method of illustration, no less pleasant than profitable, were ever allowed to fade away and be forgotten.

We must not omit to mention that in addition to the main body of matter, the volumes before us contain a variety of auxiliary information which has a separate value. In both, we have Tables of scriptural, classical and geographical Names, and a pronouncing Vocabulary of Proper Names of distinguished individuals of modern times. In Webster we have, also, an extensive list of Synonyms, and in Worcester, a History of English Lexicography, a Catalogue of English Dictionaries, Observations on "Archaisms, Provincialisms and Americanisms," &c. Throughout the whole of both, much attention is paid to questions of pronunciation, with such effect as to rectify, in many cases, the statements made by Walker, even with regard to English usage.

To conclude, the volumes before us show a vast amount of diligence; but with Webster it is diligence in combination with fancifulness; with Worcester in combination with good sense and judgment. Worcester's is the soberer and the safer book, and may be pronounced the best existing English "Lexicon."

*Great Expectations.* By Charles Dickens. 3 vols. (Chapman & Hall.)

WHETHER the library of English fiction contains a romance comparable with 'Great Expectations' is a matter which admits of doubt—because with the breathless interest of a tale of mystery and adventure, with descriptions in which familiar and tame scenery is wrought up so as to

exceed in picturesqueness the Apennine landscapes of a Radcliffe, or the deep-sea storms of a Fenimore Cooper, are combined such variety of humour, such deep and tender knowledge of the secrets of a yearning human heart, as belong to a novel of the highest order. Grant the two leading inventions of the tale as romantic, but not impossible; grant a certain exaggeration, so artfully distributed over the whole work as to amount to nothing more than a high tone of colour, and 'Great Expectations' can be charged with only one fault;—that of being too short. It stands the test of collection, too, as few tales published in its fragmentary fashion can. Every week almost, as it came out, we were artfully stopped at some juncture which made Suspense count the days till the next number appeared,—again to be baulked, and anew to count.—Yet, on reading through the romance as a whole, there is no feeling of shock or spasm, still less any impression of "dropped stitches," but a sense that we have to do with a work of Art arranged from the first moment of conception with power, progress, and a minuteness consistent with the widest apparent freedom. Trying Mr. Dickens by himself, we find in this his last tale as much force as in the most forcible portions of 'Oliver Twist,'—as much delicacy as in the most delicate passages of 'David Copperfield,'—as much quaint humour as in 'Pickwick.' In short, that this is the creation of a great artist in his prime we have felt from the very first moment of its appearance, and can deliberately sign and seal the conviction, even though the catastrophe is before us, and though we have been just devouring the solution of 'Great Expectations.'

It is not lost time, neither a case of "painting the lily," to insist on certain details and characteristics of a tale already in thousands of hands.—No scenery could be imagined less romantic than the marshes in which the romance begins and ends; the soaking flat country, with its pollards,—with its "broads," in the furthest of which lie moored the convict-hulks, the old churchyard on the verge of this district, the sluices, and the limekiln.—But out of such common materials a Cuypp, or a Ruysdael, or a Hobbima makes a poetical landscape; and so with his pen does Mr. Dickens. The scene holds the reader from the first; the boy, born to be tormented by his "great expectations," is as much a dreamer, in right of his natural surroundings, as if he had been born at the feet of the Jungfrau, or bred in that Paradise of heaven, earth and sea, "the Golden Shell" of Palermo.—That Nature has influences apart from her sublimities, and that these speak to all who have ears to hear, is told with the decision of a key-note clearly touched, in the very first lines of this strong story. The return to the key, from time to time, is masterly, in the fullest sense of the word, because never monotonous.

The hero of the tale,—a dreaming, ambitious boy, with a grain of genius in him, and flung out by Fate into a narrow and cramping existence, which in no respect contents his yearnings,—may interest few people; and yet he is true to a life with which many have struggled, and to dreams which have put right, or put wrong, many a better man than himself. His shrewish guardian sister, with her perpetual apron (a household epiphany of self-defence and assertion), and her sycophants, may be, we trust, more shrewish than are the sisters of many child-dreamers; but how admirably is her bitterness and vulgarity (fed by parasites) balanced by the sweet, truthful nature of Joe, with his dull wits and his meandering speech, and his huge hands like two forge hammers, and his

tender, loving heart. If we take the following scene of his farewell appearance in the story, it is not because it is the best in which he figures,—but because his discourse on the expediency of offering a present of blacksmith work to Miss Havisham—his visit to the thankless boy in London in the hour of his prosperity—above all, the scene of his wife's burial (which is like one of Hogarth's best pictures put into writing), have already been got by heart by thousands on thousands of readers. What is offered will enlighten some by a few days in advance. Pip's "great expectations" have landed him in a violent fever—and the faithful, neglected friend tends him as under:—

"Joe's eyes were red when I next found him beside me; but, I was holding his hand, and we both felt happy. 'How long, dear Joe?'—'Which you meantersay, Pip, how long have your illness lasted, dear old chap?'—'Yes, Joe.'—'It's the end of May, Pip. To-morrow is the first of June.'—'And have you been here all the time, dear Joe?'—'Pretty nigh, old chap. For, as I says to Biddy when the news of your being ill were brought by letter, which it were brought by the post and being formerly single he is now married though underpaid for a deal of walking and shoe-leather, but wealth were not an object on his part, and marriage were the great wish of his heart.'—'It is so delightful to hear you, Joe! But I interrupt you in what you said to Biddy.'—'Which it were,' said Joe, 'that how you might be amongst strangers, and that how you and me having been ever friends, a wist at such a moment might not prove unacceptable. And Biddy, her word were, "Go to him, without loss of time."—That,' said Joe, summing up with his judicial air, 'were the word of Biddy. "Go to him," Biddy say, "without loss of time." In short, I shouldn't greatly deceive you,' Joe added, after a little grave reflection, 'if I represented to you that the word of that young woman were, "without a minute's loss of time." There Joe cut himself short, and informed me that I was to be talked to in great moderation, and that I was to take a little nourishment at stated frequent times, whether I felt inclined for it or not, and that I was to submit myself to all his orders. So, I kissed his hand, and lay quiet, while he proceeded to indite a note to Biddy, with my love in it. Evidently, Biddy had taught Joe to write. As I lay in bed looking at him, it made me, in my weak state, cry again with pleasure to see the pride with which he set about his letter. My bedstead, divested of its curtains, had been removed, with me upon it, into the sitting-room, as the airiest and largest, and the carpet had been taken away, and the room kept always fresh and wholesome night and day. At my own writing-table, pushed into a corner and cumbered with little bottles, Joe now sat down to his great work, first choosing a pen from the pen-tray as if it were a chest of large tools, and tucking up his sleeves as if he were going to wield a crow-bar or sledge-hammer. It was necessary for Joe to hold on heavily to the table with his left elbow, and to get his right leg well out behind him, before he could begin, and when he did begin, he made every down-stroke so slowly that it might have been six feet long, while at every up-stroke I could hear his pen spluttering extensively. He had a curious idea that the inkstand was on the side of him where it was not, and constantly dipped his pen into space, and seemed quite satisfied with the result. Occasionally, he was tripped up by some orthographical stumbling-block, but on the whole he got on very well indeed, and when he had signed his name, and had removed a finishing blot from the paper to the crown of his head with his two forefingers, he got up and hovered about the table, trying the effect of his performance from various points of view as it lay there, with unbounded satisfaction. Not to make Joe uneasy by talking too much, even if I had been able to talk much, I deferred asking him about Miss Havisham until next day. He shook his head when I then asked him if she had recovered. 'Is she dead, Joe?'—'Why you see, old chap,' said Joe, in a tone of

remonstrance, and by way of getting at it by degrees, 'I wouldn't go so far as to say that, for that's a deal to say; but she ain't—'—'Living, Joe!'—'That's nigher where it is,' said Joe; 'she ain't living.'—'Did she linger long, Joe?'—'Arter you was took ill, pretty much about what you might call (if you was put to it) a week,' said Joe; still determined, on my account, to come at everything by degrees.—'Dear Joe, have you heard what becomes of her property?'—'Well, old chap,' said Joe, 'it do appear that she had settled the most of it, which I meantersay tied it up, on Miss Estella. But she had wrote out a little coddleshell in her own hand a day or two afore the accident, leaving a cool four thousand to Mr. Matthew Pocket. And why, do you suppose, above all things, Pip, she left that cool four thousand unto him? "Because of Pip's account of him the said Matthew." I am told by Biddy, that air the writing,' said Joe, repeating the legal turn as if it did him infinite good, "'account of him the said Matthew.'" And a cool four thousand, Pip! I never discovered from whom Joe derived the conventional temperature of the four thousand pounds, but it appeared to make the sum of money more to him, and he had a manifest relish in insisting on its being cool. This account gave me great joy, as it perfected the only good thing I had done. I asked Joe whether he had heard if any of the other relations had any legacies?—'Miss Sarah,' said Joe, 'she have twenty-five pound per annum fur to buy pills, on account of being bilious. Miss Georgiana, she have twenty pound down. Mrs. ——— what's the name of them wild beasts with humps, old chap?'—'Camels?' said I, wondering why he could possibly want to know. Joe nodded. 'Mrs. Camels,' by which I presently understood he meant Camilla, 'she have five pound fur to buy rushlights to put her in spirits when she wake up in the night.' The accuracy of these recitals was sufficiently obvious to me, to give me great confidence in Joe's information. 'And now,' said Joe, 'you ain't that strong yet, old chap, that you can take in more nor one additional shovel-full to-day. Old Orlick he's been a bustin' open a dwelling-house.'—'Whose?' said I.—'Not, I grant you, but what his manners is given to blusterous,' said Joe, apologetically; 'still, a Englishman's ouse is his Castle, and castles must not be busted 'cept when done in war time. And wotsume'er the failings on his part, he were a corn and seedman in his hart.'—'Is it Pumblechook's house that has been broken into, then?'—'That's it, Pip,' said Joe; 'and they took his till, and they took his cash-box, and they drank his wine, and they partook of his wittles, and they slapped his face, and they pulled his nose, and they tied him up to his bedpost, and they giv' him a dozen, and they stuffed his mouth full of flowering annuals to prevent his crying out. But he knowed Orlick, and Orlick's in the county jail.'"

Most admirable is the manner in which the plot of the tale winds round the wretched hunted jail-bird. Those who from the first understood the delusion of the boy's great expectations,—who felt or saw that they had nothing to do with the ghastly recluse in the deserted house, and her brooding revengeful sense of the wicked wrong which had laid her woman's life waste—were, therefore, all the more terribly held in thrall by the knowledge that the convict would return some day, and the air-castle be blown into fragments as by a whirlwind.—It is much to say, that the suspense so strongly excited is followed by a catastrophe as fearfully and forcibly outdoing expectation as if it had not been foreseen. There is nothing in English fiction, not even "the print of the man's foot in the sand" in 'Robinson Crusoe,' fuller of engrossing and legitimate terror than the night scene of the convict's return, dogged from its first moment by Death.—From this point to its close, the interest of the romance increases with a resistless and steady power never before attained by Mr. Dickens. Nor has he ever used his own language with such poignant muscular force as here. Not an epithet is lost; not a touch is

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laid on carelessly; not a sentence is mannered. Adventure follows adventure—each one more riveting than the last—each one, too, adding some softening and redeeming light to the character of the poor hunted "warmint," without making the close of his sad story maudlin or sentimental. Everything is as it should be, great and small;—from the tremendous murder-scene in the limekiln down to Wemmick's lamentation over "the portable property."

There are those who will say that Miss Havisham's strange mad life is overdrawn; but such have not been conversant with the freaks and eccentricities which a haughty spirit in agony can assume: nor the manner in which a resolution once taken becomes a law never to be broken. We have no doubt, that, even now, in remote places of England, rich old mansions might be found as strangely peopled as the deserted brewery—with its spectre in white. Satis House, with its dank and weed-grown garden and the mouldering bridal feast, is as real, to us, as the lonely church on the marshes,—or as the wonderful estate in Walworth, with its works of art and ingenuity—the original of which, by the way, we have heard claimed for half-a-dozen different localities.

One word more. In no late fiction has Mr. Dickens been so happy in his group of what may be called accessory characters. Mr. Jaggers, with his handkerchief; Mr. Wopsle, with his dramatic instincts;—the greedy, sycophantish seedsman,—that wonderful thorn in everyone's side, Trabb's boy—are all capital. We fancy that at the outset he may have meant to make more of Mr. and Mrs. Matthew Pocket,—but they are not missed.—Herbert is as fresh and genial an *Horatio* as a hero could desire; and most particularly are we grateful for the uncertainty in which the tale closes, as we interpret it. We do not believe that Pip *did* marry Estella, though there are two opinions on the subject.

We part from this tale with as much reluctance as if we had never before known the dear delight of reading a romance. So strong a sensation of pleasure is too rarely received in this wilderness of dubious literature of ours. "Great Expectations," we are satisfied, will add to Mr. Dickens's reputation, and is the imaginative book of the year.

*Henry IV. and Marie de Medici. Part II. of The History of the Reign of Henry IV. King of France and Navarre. By Martha Walker Freer. 2 vols. (Hurst and Blackett.)*

AMONG the earliest acts of Henry the Fourth, after he had re-assembled the splendid court of his predecessor, third of the name, were those of homage to the beauty of Gabrielle. He first presented to her not only the Hôtel Schomberg, but also the revenues of St. Cornouaille de Compiègne, a benefice appertaining to his wife. The lady carried matters with a high hand at the Louvre. The king carried them, of course, still higher, especially towards the Jesuits, who held part of the regalia, a ruby, two sapphires, and eight large emeralds. Miss Freer suggests no favourable view of his character at this epoch. He was losing the manly good humour which made him popular at Navarre, and became particularly surly towards his political secretaries. "One," he said, "is a boaster, the other is a fool, and the third is a thief." Very likely. The names of Forget, the Sieur de Beaulieu, and Louis Potier are not totally unknown. Meanwhile, when Villeroi took the place of Revol, great was the storm, and Diana of France declared that the king had appointed a regicide to be his minister. D'O, again, insulted every one by his gluttony, and "ran through" four millions sterling with artistic ease. Such were

the little vexations accompanying the commencement of the new reign. The demands of the Reformed Church and the menaces of foreign powers were comparatively trifling. Gabrielle atoned for them all, and when she appeared at a ballet so sumptuously arrayed that she "could scarcely stand from the weight of stars and jewels with which she was adorned," what would ten wars have been to Henry of Navarre? She was reeling, just then, upon the crown of the golden lilies to be worn upon her own pretty, insolent, and graceless head. But the king's troubles were beginning in earnest. The ghost of Pierre Barrière arose in the person of Jean Châtel, the clothier's son, who stabbed his heretical Majesty through the upper lip. "Since I have entered Paris," he exclaimed, "I have heard of nothing but murderous schemes against my life." He soon heard of invasions and revolts; but they troubled him little. It was a signal relief from ordinary anxieties to win the battle of Fontaine-Française. Henry could be softer than a woman in his palace; on the field, he tilted with bloody lance through rank after rank of enemies. Miss Freer is somewhat lavish of detail in this part of her narrative, and expatiates much upon wardrobe treasures and other topics, which would certainly have wearied the monarch himself, to judge by his demeanour at Amiens:—

"The king arrived on the 16th of October, 1595, fatigued, and not in the mood to listen to the tedious harangue which it was then the fashion to inflict on monarchs when they entered a town. The municipality were, however, at the gate waiting with their oration. The provost advanced, and commenced, 'King! most mighty, clement, benign!'—'Stop!' cried his majesty, 'those titles suffice; add only, 'and very weary!'" The authorities, not taking the hint, prosed through their harangue, and then escorted the king to his abode. A repast stood ready, and Henry was about to sit down to table, when a second deputation entered to bid his majesty welcome. 'Sire,' commenced the spokesman of the new comers, 'Agésilaus, king of Lacedæmon—' 'Ventre St. Gris!' exclaimed his majesty, whose irritation and hunger had become irrepressible, 'j'ai bien oui parler de cet Agésilaus; mais il avoit diné, et je n'ai pas diné moi!'"

Better for him a feast of peaches; he cared more for them than for municipal flatteries. Better still the pettings of Gabrielle d'Estrées; but, in spite of both, there were drawbacks to the royal felicity. Writing, in 1596, he complains, "I have not a charger that I could ride in battle; my armour is incomplete; my shirts are ragged; my doublets out at elbow; my camp kitchen is worn out, so that every two days I am obliged to dine with my officers." Yet, the great lords lived daintily, and the favourite did not want for gems. At the same time, or rather later, Queen Marguerite was pledging her jewels to the Republic of Venice, and humbling herself most ignobly to the King's mistress, to procure aid in her pecuniary troubles. Nevertheless, when occasions for excess occurred, there never seemed any stint of money:—

"Henry participated, with much apparent joyousness, in the diversions of the carnival of 1597. Indeed, his majesty's pastimes recalled the riotous forays of Henry the Third and his *mignons* in the streets of Paris. The king, accompanied by Madame la Marquise, and by a great company of cavaliers, perambulated the streets in disguise, and entered unexpectedly the houses of several distinguished citizens. No violence was committed, however, as in olden times; when the frolics of the courtiers were anything rather than pastimes to the unfortunate householder doomed to such visitation. The king was invariably unmasked by the fair hand of la Marquise on entering a mansion. Henry was not, however, strictly orthodox

in his frolics. On the first Sunday in Lent the king, to the extreme scandal of the legate, organized a procession of 'sorcerers,' which his majesty joined, disguised by a long beard, and his apparel adorned with various diabolical emblems. Thus attired, the king showed himself in the streets, and ended the frolic by a revel at the hôtel of Zamet. An entertainment of the most superb description was also in preparation, to be given by the constable de Montmorency, to celebrate the baptism of his son and heir, whom the king was to present at the font as sponsor. The hôtel de Montmorency, the abode of Madame de Montpensier during the days of the League, now cleansed from its democratic pollutions, was magnificently refurnished and decorated for the occasion. Eight days previous to the *fête*, all the cooks and confectioners of Paris were pressed into the service of the Montmorency. Money was lavishly supplied to purchase rarities for the banquet. Envoys were despatched to London, Madrid, and to Naples, to buy rare viands, flowers and fruits. Two sturgeons were purchased for 100 crowns each; 350 crowns were spent on fruit; and as many *poires de bon Chrétien* bought as could be found, at the price of a crown each pear."

It was not enough for Gabrielle that she should be the acknowledged favourite. She insisted upon being drawn in a gilded car through the park of Monceaux, attended by the King and a train of bare-headed courtiers:

"The king, to familiarize the people with the extraordinary honour paid to her, conversed with Gabrielle publicly, and was often seen to kiss her hand."

In the camp the great banner of the lilies waved above her tent. But she was not queen. Her own ambition and Henry's idolatry were not yet satisfied. He wanted to divorce Marguerite; but how to let out the secret of his next marriage project? He would not refuse the Infanta of Spain; he might accept Arabella of England; the sisters of Prince Maurice were Huguenots, though daughters of a nun; the young Duchess of Florence was beautiful, but, eighty years previously, her ancestors had been burghers; as for the German Princesses, "I do not fancy any one of them, and would always imagine that I had a skin of wine by my side." He went on, "I should prefer a flirting wife to an ill-tempered one," which was a point in his character:—

"In the plenitude of his victories and his power, Henry imagined that his will could elevate Gabrielle d'Estrées to the throne; and, blinded by her ambition, the duchess used the unbounded influence which she possessed over the king to strengthen this determination. The careless indifference with which the rumours, long pervading the court, had been treated, fatally deluded Madame de Beaufort: the project, however, was not credited—or, at any rate, it was deemed more politic to wait until facts confirmed the reports, before opposition was manifested. Yet the manner of Gabrielle's friends and adherents, when the secret was intrusted to them, might have warned the duchess. Cheverney suggested delay and circumspection; Sancy, by the bitterness of the censure which his impetuous nature could not repress, had forfeited at once the favour of the duchess; Roquelaure incurred temporary disgrace by the obscene jest he thereupon uttered in the presence of Angélique d'Estrées, abbess of Maubuisson, and which the latter repeated to her sister. Du Perron penned verses in which his semi-satirical allusions while lauding the future royal state of the favourite, rendered Madame de Beaufort doubtful whether to frown or to commend. The duke de Mayenne, with his phlegmatic though positive temper, did much to encourage the hopes of the duchess; but Mayenne had a place to win at court; an influence to establish in the council; wealthy alliances to negotiate for his daughters—in all which the promised aid of Madame Gabrielle was, in fact, the accomplishment of the duke's designs. Queen Marguerite faithfully interpreted the sentiment of Henry's courtiers, when she averred that the

nobles and ladies of France would rather incline before herself, all sullied and ruined as was her repute, than accept the sovereignty of Gabrielle d'Éstrées. Unhappily, the duchess heeded not the indications of the coming storm: she forgot that there were those at court—men of strong political passions, inured in crime—who would remorselessly strike to the ground her loveliness and grace, like any noxious thing fatal to the glory of their royal master, or to the welfare of his realm."

The grand-daughter of Louis the Twelfth was lady of honour to this imperious beauty; but there were limits to her exaltation. Marguerite was not unwilling to be divorced, provided that Gabrielle did not succeed her. No wonder that the Duchess was taken ill; the marvel is, that she had not long before been touched. During a religious festival early in 1599,—

"A fine citron was brought by her host in person, which was eagerly accepted by the duchess. She had no sooner partaken of the fruit than Gabrielle complained of a sensation of heat in the throat, and of spasms in the stomach. The duchess retired to her chamber, and was under the hands of her women when Mlle. de Guise arrived. 'I found la Duchesse,' relates she, 'attended by her women, who were undressing her: she complained to me of violent head-ache. A few minutes elapsed when she fell forwards, her limbs at the same time being convulsed.' On recovering, the unfortunate duchess, with tears, uttered the word 'poison,' and declared that she had been assassinated. She rose, and insisted immediately on leaving the abode of Zamet, for the house of her aunt Madame de Sourdis, in the Cloître St. Germain, with the intent, on the following day, of removing to the Louvre. Whilst her litter was being prepared, the duchess sat down and wrote to the king. When so employed a letter was presented to her from his majesty, which had just arrived by express. Gabrielle eagerly opened the missive; but whilst she was perusing it her face was observed to become slightly suffused, and the next moment she fell into a second syncope. The duchess, on her partial recovery from this seizure, was carried to her litter, and transported to the house of Madame de Sourdis, on her own pre-emptory bidding. From thence she despatched a messenger to summon her aunt. The night passed in anguish—sickness and convulsions returned; but, subsiding towards morning, were succeeded by an interval of repose, which gave her attendants hope. The next day, however, the sufferings of the duchess were excessive: fainting fits and convulsions continued without abatement. The doctors summoned gazed on in helpless wonder."

In April, all her visions were over, and she was dead. Mezerai says that the devil killed her; others allege that it was M. de Sancy. Aubigny is the only contemporary writer who speaks boldly of poison:—

"Not the slightest record of the autopsy is extant—but great trouble was taken to allay the suspicion of poison."

No one ever knew what the King really thought upon the subject. It was clear, however, that many were interested in Gabrielle's death:—

"The satisfaction of the princes of the blood may be illustrated by the conduct of their chief, the young Condé. When the intelligence first reached St. Germain, Madame de Condé entered the apartment, and seeing her son sitting apart in a corner, his face partly covered with his mantle, *et faisant le docteur*, asked what ailed him? For some time the prince kept his woful countenance, and, shaking his head, refused to answer. At length, on being pressed by his mother, Condé burst into a fit of laughter, and rising, exclaimed joyously, '*Madame! la Duchesse est morte!*'"

After losing Gabrielle, Henri seemed to lose much that was estimable in his character.

In 1600, Marie de Medici comes upon the scene, to the confusion of all the Henriettes in France. The King sent her a chain of emeralds, and she sent the King a horse, which was a

pleasant variety in love-making. At the Church of S. Lorenzo in Florence the marriage was celebrated, amid ecstasy and displays of splendour. But we draw upon Miss Freer's narrative for only one more sketch; it is the execution of Biron:—

"Five o'clock, the hour fixed for the execution of Biron, at length gloomily tolled—and as the last stroke of the great clock of the Bastille sounded, M. de Rumigny, M. de Vitry captain of the royal guards, and the lieutenant of Montigny governor of Paris, followed by a company of soldiers, entered the chapel. 'Monsieur,' said one of these personages, 'it is time now to descend with us, that you may ascend to God!' The duke stepped forward with dignity and declared himself ready to follow them. He wore a suit of grey satin, a cloak of black velvet, and carried a hat adorned with white and black plumes. On the green before the Bastille a scaffold had been erected five feet high: it was undraped, and approached by rough steps. Around troops were drawn up in close rank; while strong bodies of arquebusers occupied the green under arms. The chapel bells tolled mournfully; while many prisoners and officials watched the advance of the procession, shedding tears for the approaching miserable fate of so valiant and popular a nobleman. The duke was received, close to the scaffold, by the provost of the high court, who was on horseback, bearing in his hand his wand. On the scaffold stood the executioner and his assistants, the notary of the high court, and the curé de St. Nicholas. As Biron gazed on these ghastly preparations his fortune forsook him. He, however, knelt at the foot of the ladder, and thus received final absolution. On rising, the eyes of the unfortunate man wandered wildly round. 'Oh!' exclaimed he, pointing to the companies of musketeers—'Oh! for a musket-ball through my body! Is there no mercy?' He was then assisted to ascend the steps on to the scaffold. The warrant for execution was next produced and read by the notary Voisin; the marshal again fiercely denying that he had conspired against the life of the king. Biron then joined in prayer with the curé Magnan. A handkerchief being then given to him by the executioner, he bound it round his eyes and knelt. On hearing the swift step of the headman behind him, the marshal started from his kneeling attitude, and tearing the handkerchief from his eyes, exclaimed, 'God! is there no pardon—no mercy?' and in his agony Biron commenced repeating rapidly to himself the word, 'Minime! Minime!' which was supposed to refer to his confessor at Dijon, a monk of the order of Minimes; who told the marshal that if Lafin revealed that which they had, with such awful oaths, sworn to keep secret, the fate of the former would be eternal perdition, and that of Biron salvation. Anxious to terminate so harrowing a spectacle, the authorities present conferred together, and calling the executioner, authorized him to bind the criminal, to cut the collar of his doublet, and to force him into the requisite posture to receive the stroke—the former being preliminaries usually adopted, but which, in the case of the marshal, had, at his own earnest prayer, been dispensed with. The face of Biron, however, glared with fury at the approach of the headman and his assistants: for the terror and excitement of his position were evidently fast depriving him of reason. 'Ah! who dares approach me?' said he. 'A finger shall not be laid on my person! or I swear I will strangle every person present!' After an interval of silence, the marshal called to M. Barenton, the officer to whom he had intrusted his message to Rosny, and, with a face still vividly suffused, requested him to bind his eyes. Barenton complied; but the duke again snatched the handkerchief from his brow, exclaiming, 'Heaven! let me gaze on the sky once more!' When the handkerchief was re-adjusted, Biron called impetuously to the headman, 'Haste! haste!' In a second the sword of the executioner was poised, and just as the unhappy marshal was again rising, the blow fell, and the head rebounded from the scaffold, and dropped into the midst of the horrified spectators. The body was immediately covered with a pall of black cloth: the same evening, at

dusk hour, it was placed in a leaden coffin, and at midnight interred in a vault constructed in the nave of the parish church of St. Paul."

We have principally noticed incidents bearing on the personal life and character of Henry the Fourth; but Miss Freer is diffuse upon political and military events, which she arrays in appropriate order, and treats with animation and intelligence.

*The History and Antiquities of the Parish of Blyth, in the Counties of Nottingham and York. With Introduction, Notes, and Appendix of Documents.* By the Rev. John Raine, M.A. (Nichols & Sons.)

THE name of Raine is one well esteemed by those who take interest in local histories, and we find pleasure in asserting that the reputation of Dr. Raine, the historian of North Durham, suffers no disparagement when his peculiar work is taken up by his brother. The latter does not select for his subject half of one county, but a single parish lying in two counties. He writes like a scholar, yet sometimes errs, as even scholars must do occasionally. He deals with monastery, chapel and hospital, castle and honour, ancient families and their possessions, biographical notices, antiquarian lore of a miscellaneous sort, and details of natural history, which give a value to his book which does not often distinguish topographical volumes like the present. That he can treat these details picturesquely let the following passage demonstrate:—

"Our mountains are only hills of red sand, and our rivers are small and sluggish streams; and yet nature has left behind her some characters which will amply repay our study and investigation. Whoever will take his station upon the hills near Styrrup, or Everton, or Gringley, will at once perceive that the whole of the level ground now known by the names of Gringley, Everton, Misson, and Styrrup Cars—the latter extending through the lands of Tickhill, Stancil, and Hesley, to Rossington and Doncaster—has at one time been covered with water, which, divided by the high grounds of Plumtre, Bawtry, Martin, and Shooter's Hill, has to the north-east of Rossington Bridge formed one immense lake or estuary, covering the localities where now stand Haxey, Thorne, and Hatfield, and, as we may reasonably conjecture, communicating with the Humber or the sea. The soil of these cars is all essentially of the same character—black bog, and is filled with trees, generally speaking pine, oak, and yew, which have evidently stood very thick on the ground, and, having fallen off at the base, and leaving their roots *in situ*, are buried about a foot deep, although in some instances much deeper. They have fallen in every direction. Wherever any unusually large tree has been successfully exhumed, its trunk and limbs look like the mighty carcass of some antediluvian megatherium. The tenants of these lands are gradually reclaiming them by extirpating these old occupants of the soil, which are converted to the practical purpose of fuel, or the more ornamental of garden fences and gateways. It is found, however, that after one or two crops the land becomes highly pulverised, and resembles dry soot, and the farmers are obliged to change the cultivation from arable to pasture land. When undergoing the process of paring and burning, the cars have been known to ignite to the depth of six feet, and therefore proportionate care is required on such occasions. Sometimes as many as six horses are found necessary for the removal of one tree. Horses dislike all novel work; but on such occasions as these a fertile imagination would be tempted to suggest that their fears arose from apprehension that they were disinterring some mysterious creatures of a bygone age."

There is, as yet, no good county history of Nottinghamshire, but if there be many men with Mr. Raine's qualifications, willing to do for their respective deaneries or hundreds what

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he has effected for the parish of which he is vicar, this want will be gradually but effectually supplied. From the days of De Builli the Norman, the original Norman proprietor and founder of the monastery, down to the Lumleys, who now hold De Builli's old castleground of Tickhill, sub-letting the modern residence thereon to a man of war, like its first Norman lord, Capt. Bower, the author renders elaborate account of all the more important incidents connected with the parish. There, Queen Eleanor enjoyed many a queenly privilege; and there, was part of the dowry of that pretty Mary Hewet who brought greatness with her to the House of Osborne. Mary was the Clothworker's daughter whom her father's apprentice, Edward Osborne, gallantly saved from drowning, when she fell out of a window of the paternal residence on London Bridge into the Thames. The heart of the young girl became tenderly affected towards the brave and handsome lad who had rescued her from death. Shrewsbury's Earl wooed the citizen's daughter, but her father, then Lord Mayor, put her hand into that of his late apprentice, and therewith a dowry which would have exceedingly well graced a Countess of Shrewsbury. But she was to be the mother of greater than Countesses. The Osbornes passed from city to court, and the representatives of the dashing young clothworker are now to be found in the Duke of Leeds and in the Baron Osborne.

The Priors of Blyth had their own gallows to hang other folk from, a privilege which they often exercised. Among other incidents, we meet with a prior surrendering his office, but who "is allowed by the ordinary, for meat and drink, as much as two monks"—which indicates no great infirmity of appetite or digestion in the outgoing official. For the old times when these transactions took place, Mr. Raine seems to have more than an antiquary's affection, and he does not even hesitate to say that "sieges conducted in person by the bishops of their church" were "transactions which made the very heart of England to beat with a quicker pulse,"—perhaps so, quickened by the conviction that the prelates might have been better employed.

If our Vicar has much in him of the affectionate zeal of the antiquary, he combines therewith a very excellent appreciation of modern pleasures and privileges. For instance:

"The vicar of Blyth it appears has the right of hunting through the parish. My noble neighbour, and, if I may be permitted to call him so, friend, the lord of Serlby, now takes my domain as part of his country: and I have no wish to disturb one who is so much and so deservedly respected and beloved in this as indeed in every other field of duty. An amicable and equitable adjustment of our respective claims may easily be effected by his conferring upon me the office of chaplain to the Serlby Hunt, in which situation I shall have the honour of treading, at however humble a distance, in the footsteps of many eminent ecclesiastics of ancient times, among whom ought specially to be recorded the name of the illustrious Anthony Bek, Bishop of Durham, patriarch of Jerusalem, and King of the Isle of Man, who was passionately fond of the chase, kept excellent horses and hounds, and, if he had lived in these days, would have been a most popular prelate."

Let us here remind Mr. Raine that good old hunting Anthony,—who proved himself to be the only man of pure life among the bishops who attended the translation of the bones of St. William of York,—the prelates were all afraid to touch them, save Anthony,—was *not* King of Man. He simply enjoyed the privileges of principality, which he held by permission of the English sovereign. This prelate proves the late Duke of Wellington to have been a

plagiarist. Often has the Duke's *original* assertion been quoted, that "when a man thinks of turning in bed, it is time for him to get up." Anthony Bek said the same thing long before the Duke, "Dixit illum non esse hominem qui in lecto de latere in latus se verterit."

Reverting to modern subjects and the acuteness of perception which marks the Vicar when examining them, the following remarks on Bishop Horsley's denunciation of the policy of commuting tithes for land will be read with interest:—

"With great deference to the authority of this very eminent and able prelate, I would submit that it by no means followed that the clergy should become farmers, (for of course they might have let their glebe lands either voluntarily, or, as at present, under legal compulsion, to tenants,) or that their estates should necessarily be converted into 'huge dilapidated farms.' But now, at all events, since the commutation of tithes and the establishment of free trade in corn, it cannot I think be denied that it would be for the advantage of the clergy if their endowments consisted in land instead of rent-charges. As matters stand at this day, their benefices are dependent entirely upon the price of grain; and it has frequently happened that when corn has been low, other commodities, such as wool and cattle, have commanded high prices. And hence landlords, since the days of free trade commenced, have been enabled to let their farms at as high, nay in many cases higher, rents than before. Of course a landed benefice would share in the advantages of a landed estate."

Sometimes the Vicar is not so clear in his illustrations, as when he remarks that "the pride of ancestry is inherent in the human breast. The late Mr. O'Connell used to declare of a living statesman, that he was lineally descended from the impenitent thief." If the genealogy could have been established, does Mr. Raine conclude that the statesman in question would have been proud of the pedigree? Again, the Vicar remarks, "There is, or was, living somewhere in the midland counties, a person who claimed descent from one of the murderers of Becket, and prided himself on the connexion." One person! why there is no lack of well-known descendants of De Morville and his fellows, whose representatives have no reason to be ashamed of their descent, however stoutly they may be disposed to denounce the crime of their respective ancestors. Nothing is more completely exploded than the old fable, which told of the speedy death at Jerusalem of all those men, described as being lone and childless. Not only did De Morville live in very excellent style at Kirk Oswald, in the reign of King John, but his two daughters married as became their rank. From Ada, the younger of these, who had two husbands, De Lacy, Lord of Egremont, and Lord de Multon, of Gillesland, there are many descendants. By the first marriage, the descendants are to be met with in the Fitzwalters, Haringtons, and Lucys, who are the posterity of the three sisters of the last Lord de Multon, of Egremont, who died in 1334, leaving his title in abeyance among those heirs to this very day.

The second marriage of De Morville's daughter, that with Lord Multon, of Gillesland, has left other inheritors of the blood of one who spilt the archbishop's. Ada's great-great-grandson, Thomas, left an only child—Margaret, who was carried off, and married by Ralph, first Lord Daere. He not only obtained a charming wife in the lady, but the fair barony of Multon of Gillesland, which is at this time vested in the present, the twenty-second, Baron Daere, and the sole heir of the ancient barony of Multon of Gillesland.

It would, perhaps, be more difficult to trace the progeny of the hunchbacked son of the other criminal, De Traci; but the heirs of the three sisters of the last Fitz Ranulph might, probably, be traced if some little care were given to the search. Fitz Ranulph, it will be remembered, took no active part in the fatal fray. The family of Fitz Urse were settled in Ireland, and assumed the name of M'Mahon. It is probable that a descendant of the murderer of the archbishop would be found in the Duke of Magenta, Marshal M'Mahon. Of Brito's descendants we acknowledge our ignorance, but as the others are accounted for, we may fairly conclude that these were of the Gloucestershire families, of whom Spelman speaks as being connected with one of the assassins, in dreadful memorial of which circumstance they never went abroad without having the wind in their faces!

Mr. Raine's allusions to the possible descendants of men who clearly never *intended* to murder, but only to arrest a Becket, occur in the description of the division of Bilby. In the same chapter he speaks of the Vanes, who were landholders in the parish, and adds,—*"The Vanes were originally a Kentish family, and purchased the confiscated estates of Ralph Neville, Earl of Westmoreland, in the county of Durham, in the beginning of the seventeenth century."* There is here an error in name. The last of the four Ralph Nevilles died in 1549; and none of them had been disturbed in the possession of his inheritance. The fourth was succeeded by Henry, and *he* by Charles, who was attainted in 1570, when all his honours were forfeited;—the penalty for his share in the attempt in favour of Mary Stuart.

Gilbert Vane, who established himself at Bilby, was the second Lord Barnard, and father of that too famous Anne Vane, who was content to enjoy the infamy of the protection of Frederick Prince of Wales; and on whose story Smollett founded his *'Memoirs of a Lady of Quality.'*

The family histories in this volume, although necessarily but sketches, comprise a large amount of useful information, and are made, by the historian's art, to point many a moral. They are accompanied by carefully compiled pedigrees, and form, to general readers at least, the most attractive portion of the volume. They afford, however, less matter for extract than the details connected with the law and custom of names. Mr. Raine, after deriving the name *Olcoates* from *Hullcote*, the sty for swine, proceeds:—

"This *a priori* hypothesis is converted into certainty by reference to such names as Swinburn, Swindon, Swindell, Sugden, Sowerby, Swinnerton, and others. Dr. Leo observes, 'that an estate is hardly registered as complete in the Anglo-Saxon charters without including one or more hog woods.' The addition of *cote* or *coles* at the end of the name *Olcoates* forms no fatal objection to this etymology, inasmuch as a second word is perpetually added to explain the first in our local names—e.g. in Skelbrook, *Skel* meaning precisely what *brook* means, and again in our own district in Blyth Law Hill, where the second word *Hill* is simply a repetition of *Law*, which is of equivalent import; and at a more remote distance from us, in Lancashire, in the name of Pendle Hill, where *hill* has been added in explanation, or perhaps in ignorance of the original *Pen*, which has the same signification, and which we find in Penrith, Penrhyn, and in the Pennine and Apennine mountains."

An allusion to the place named *Bassetlaw* is backed up by a note containing some interesting information in reference to our new and decaying Houses of Parliament:—

"It is known to most of my readers that from the quarries of the Duke of Leeds and of Charles

Wright, Esq., adjoining the village of North Axtan, in the west riding of the county of York, and touching each other, was obtained the stone with which the new Houses of Parliament were built, and that it is beginning to perish. Mr. Wright gave me recently, on the spot, the following explanation of this fact. In the first place the contractors took stone from quarries of the Duke which was visibly unsound and of inferior quality, although soft to work. 2. They won stone too near the *basset-edge*—to use Mr. Wright's own expression—that is, they won it from the surface forwards, driving, so to speak, the quarry before them, instead of working deep from the first: and 3. The quarries of the Duke were, in several instances, marked by fissures which had become filled with soil, and the consequence was, that the stone in contact with these fissures was soft and bad. Mr. Wright's quarries were deep, perfect, and sound, and the stone thence taken good. This explanation of a practical man, in itself interesting, will, I think, answer the purpose for which I give it, and elucidate the word *baset*, *baset*. It must mean *sloping*, and this interpretation corresponds with the actual character of our Bassetlaw."

This explanation is worthy of being remembered; but it does not tell the entire story as it may now be had by the addition of the information afforded at the recent Meeting of the Institute of British Architects. The building Commissioners accepted, as the proper material for the edifice, a specimen dolomite,—an imperishable stone, composed of lime and magnesia, rendered perfectly indestructible by its perfect crystallization. The dolomite actually used, however, was different from the crystalline sample. It was amorphous. Nature had not completed her work in it. The combination being imperfect, crystallization had not ensued, and thence have we a Palace of Westminster, the river frontage of which is slowly crumbling away into the Thames. From the Institute, we learn, that the material supplied was not, in all instances, according to sample; and in Mr. Raine's volume we are informed how and where the two different qualities of stone were taken from the respective quarries.

We close the volume with grateful feelings towards a man whose patience, research and industry, whose affection for old things, sympathy with new, and earnestness in all, may be traced in every page, from the Introduction to the Appendix.

*Præfationes et Epistolæ Editionibus Principibus Auctorum Veterum Præpositæ.* Curante Beriah Botfield, A.M. (Cantabrigiæ, e prelo Academico.)

As the accumulation of literature goes on, there arises a question of very great interest. An immense number of old books contain each its something of lasting value, mixed up with much which must needs fall into oblivion and drag the rest with it. How are we to provide for the preservation of the portions which ought to be preserved? One answer is, Collect the desirable parts, and publish them together, subject by subject; and the three difficulties are,—first, who is to decide upon the selection; secondly, who is to take the trouble; thirdly, who is to bear the expense?

There is one case in which the selection makes itself. When the *permanencies*, as we may call them, consist in the parts which are peculiar to old editions the text of which is no longer wanted, we know of course that we have to collect prefaces and comments. When there are no comments, as usually happens in the oldest editions of great works, there remains only the preface. In the case of the Greek and Latin classics, the prefaces of the original or *principes* editions are of a very peculiar interest. They are indispensable parts of the literature

history of their time; they are often the only personal remains of scholars who were the Scaligers and the Casaubons of the period in which the materials necessary to the existence of Scaligers and Casaubons were elaborated and collected.

It has of late years been the fashion for Societies to undertake the trouble of republication, and to collect the funds by subscription. These Societies have, beyond question, been of use; but, on the whole, they have illustrated our assertion, that the mass which is destined to oblivion will drag what ought to be permanent with it, if the two things be not separated. We know how strongly the two, three, or four men,—two or three by itself may mean a dozen, but we make our stand at four,—who want the whole of a particular book will protest against the partial republication. But, while very desirous that complete reprints should exist, if possible, for those who want them,—we appeal to fact as to the reprints which are made every day. Have they any such circulation as shows that the whole will be sought by all to whom the part will be useful? We believe they have not; of nine out of ten we believe that, as the Irish arithmetician said of his contemporaries,—

Neglected and despised, they sink in shame,  
To that oblivion whence, unsought, they came.

It is a bull to say that new authors *came* from the oblivion to which they are obliged to retreat; but, in our present case, the description is correct. Nevertheless, we approve of the Societies, and of their plan. It is good that the few who really want and use forgotten celebrities should be furnished with the means; and even though many of the subscribers may be brought in by nothing but the vanity of having books to show which are not to be bought,—many more are probably well aware that they are laying out money usefully for literature. And perhaps some are far-sighted enough to apprehend that the circulation among subscribers is but the dawn of their day of utility, the full light of which will shine when the inquirer who could not have afforded the subscriptions begins to find their books in the secondhand catalogues and on the higher stalls.

The Societies may republish, at pleasure and with advantage: they could hardly be trusted to select. No body will work together usefully to such an end; if perchance a committee should happen to contain the right man, the rest will combine to make him the wrong one. The task of selection requires one purpose, one judgment, one mind, and even one taste. When therefore a person of the requisite literary qualities and desires has the pecuniary means necessary to the execution of a good plan, work for which hardly any one else is armed at every point is easily cut out for him. He is the proper collector of the dispersed valuables which, though they need hardly be anything but *rara*, have become practically useless as *rarissima*.

But it does not follow that any one with money and knowledge and zeal for letters can, as of course, be a useful collector; such a person must combine singleness of purpose with multiform judgment. The late Baron Maseres was an instance of a liberal, energetic, and well-informed reprinter; but his six bulky volumes of *Scriptores Logarithmici* do not fulfil the promise of their name. Though widely dispersed, and easily to be got, there is not sufficient unity of purpose in the execution. And the consequence is that those to whom one of the Baron's interlacing plans would be useful enough to demand shelf-room cannot encumber themselves with the rest. At the same time Maseres, perhaps unintentionally, hit upon a method by which, had it been seen,

his bulky volumes might have been, and may be, made to suit their purpose. It is just this: every new subject begins upon a new leaf, so that the whole can be separated into parts without the necessity of splitting the paper. This plan should be carefully considered by all who publish miscellanies of value. It should be done in all scientific Transactions, many volumes of which are ultimately cut to pieces by secondhand booksellers, to be sold as separate tracts; so that the inferior memoirs lose their heads and tails, and are sacrificed.

To return to our subject. Mr. Beriah Botfield has presented to the scholar a collection of the Prefaces of the *principes* editions of the classics. It is a work of great trouble, much cost, sound scholarship, and decided utility. It would be valuable as a work of reference, even if every scholar had all the original editions in his own library: for there are various historical inquiries in which a run through these prefaces would be desirable. But, looking at the rarity of most of the editions in question, the gift is vastly beyond a convenience: it is a collection of impossibilities made possible. There is also a Preface of the character which might be expected from an editor whose taste leads him to the compilation of such a work. This preface might itself be detached, enlarged, furnished with notes, and separately published.

The work opens with the prefaces of the oldest editions of the Old and New Testaments. The famous Mazarine Bible (*circa* 1455) has for its introduction the epistle of Jerome to Paulinus, on the history of the sacred books. The sight of it brought to our mind, by contrast, the cringing eulogy of James the First—the "Great and manifold were the blessings, most dread sovereign, . . ."—which defaces our own version. This paltry preliminary is never objected to, probably in pure contempt. There are sixty-four prefaces of the fifteenth century, seventy-six of the sixteenth, and two of the seventeenth.

When old Troughton had finished the model of an astronomical instrument he would say to his workmen "Now let us find fault with it." We should be hard put to it to find any fault with the work before us which would imply that we are seriously at variance with the editor. The nearest approach we can make is to regret that those editions of Greek writers are not included which appeared in Latin before the original text was published. But we shall not commit ourselves to a criticism on this point, as we do not know with precision what extension of matter such an introduction would have required.

We see that Mr. Botfield is somewhat inclined to follow others in apologizing for the amount of attention paid to Latin and Greek writers in the fifteenth and sixteenth centuries. Hallam actually states it as a fact, that all the lettered, even the poets and dramatists, repaired to these languages for the materials of their knowledge and the nourishment of their minds. The statement is true, unless it be meant to imply that they had some other choice. Again, Mr. Botfield quotes Prescott to the following effect, that the scholars *disclaimed* all but the Latin tongue as the medium of publication and correspondence; that they wrote in Latin because they thought that lasting reputation could not be otherwise attained; but that they are not therefore to be despised as a race of unprofitable pedants. They wrote in the language they had learnt, the only language in which they *could* write literature. Those who have made themselves familiar with the oldest attempts at vernacular writing must have remarked the not unfrequent cases in which the poor author gets into the middle of a sentence which he finds he cannot finish, so that he

ends it in the Latin which really was in his mind. We are wrong in calling them learned merely because they wrote Latin. Therein we bear some resemblance to the gentleman ridiculed by Hutten, who declared that he could not believe Cæsar wrote the Commentaries, seeing that a man who was absorbed in politics and war could never have found time to be a scholar, and learn Latin; or to the worthy citizen who observed that education must be flourishing in France, for that even the children spoke French fluently. Our learned language was the literary vernacular. And if any one wished, at the smallest cost of time, to gain acquaintance with the higher and lower life of the educated man in, say, the year 1500, we do not see what he could do better, not having rarities at command, than direct his attention to the work before us and to the Colloquies of Erasmus.

*Java; or, How to manage a Colony. Showing a Practical Solution of the Questions now affecting British India.* By J. W. B. Money, Barrister-at-Law. 2 vols. (Hurst & Blackett.)

We are indisposed to dwell upon the question whether Mr. Money succeeds in establishing his view or getting at his "practical solution" of Indian problems. It is at once apparent, from the tone of his Preface, that he has set himself to the task of "vindictive" Dutch policy and glorifying General Van den Bosch. No doubt there are many excellencies in the new Dutch system, and they were wanted, to atone for the barbarities of bygone times; but a hundred important differences might be pointed out between Java and India, most of which would have a bearing on the necessities of government in the two regions. Mr. Money is too confident at starting. We may believe General Van den Bosch to be an eminent man, but it is rather too much to speak of him as inferior to no statesman living. However, there is much to be learnt from these volumes; and, no doubt, an attentive study of them would be beneficial to an Indian administrator; but we prefer, for the moment, some sketches of the country, which Dumas has so wildly pictured in 'Dr. Basilius.' There is a great charm in Java, notwithstanding that the manners of its European community have sometimes offended strangers, albeit our English voyagers have of late been wonderfully enraptured with the nudities of Japan, and seldom fail to take photographs of nature unadorned in the streams and creeks of the South Sea Islands. Mr. Money was not long in the island; but he saw sufficient of it to claim the authority of personal experience, and his investigations into its scheme of government seem to have been extensive. Batavia he found to be among the cleanest, prettiest and most flourishing of cities; its old reproach has vanished; it is at last healthy; the canals are pure; sweeping and draining have done their work; every house and wall, including the native mat huts, must be whitewashed twice a year; police regulations enforce the constant purification even of unoccupied premises; the streets are swept and watered three times a day; the sewers are continually flushed; Batavia, in consequence, claims not one of the stenches attributed to Cologne. It is not, however, an imposing or stately capital. The houses, being built in fear of earthquakes, are only one story high; but the Dutch, in compensation, have brightened the city with clear canals, bordered with trees:—

"The villas are low, tile-roofed, one-storied houses, as bright and dazzling as green paint and whitewash can make them. The gardens are generally laid out in plots of beautiful flowers, set

in emerald-green turf, the rich and variegated colours of which are brought out by contrast with the bright yellow of the neatly-kept gravel drives. The houses and gardens are not shut in by high walls of masonry, as in Indian towns, but are open to the road, from which they are only divided by a ditch, and by a low, well-clipped Hibiscus hedge, or by a light railing of small posts, with pendent black chains."

There are sundry enticing glimpses of Dutch life in the Archipelago:—

"The European houses in Java are all built with deep front and back verandas, joined, through the centre of the house, by a wide open gallery, with rooms on each side. The usual sitting-room in the evening is the front veranda, in which, always brilliantly lighted up, the family collect after dinner to receive visits. The whole interior of the house is lit with argand lamps, an unusual number of which give light to the apartment in which the family are sitting, eight hanging and four moderator lamps frequently burning in the front veranda alone. Driving at night along the streets of Batavia, in the European quarter, you are carried past a succession of such houses, lighted as if for an illumination, with the family visible in the front veranda, a short distance from the road, all, quite regardless of lookers-on, engaged in their usual occupations, some reading, some working, and others talking. The usual dinner hour is half-past six, and from eight till eleven are the visiting hours. At certain houses there are fixed evenings in the week for general reception, but a visit is always welcome on other days, when the family are at home. The custom is for young men, after dinner, to drive along the streets, whence, observing which of their friends' houses are lighted up, they are enabled, without the trouble of previous inquiry, and without giving offence to those whose houses are passed by, to determine where their evenings may be spent."

The English in Batavia appeared satisfied with their residence, which rather astonished Mr. Money, after all he had heard. Some declared even that for a Dutchman, who is privileged, it was an earthly Paradise. It has always struck us, however, that Paradise is not the thing for men in their mortal state. A little bit of lunch in the country does, at any rate, as well:—

"The large wooden table which stands at one side was soon decked by the willing natives, with the large, clean, freshly-cut leaves of the plantain tree. On these the fresh bread, the hard-boiled eggs, the cold chicken, and the bottle of claret, which we had brought from our last night's resting-place, made a tempting display. The post-master's cottage supplied milk and hot water for the tea, and generally also fresh eggs for an omelet."

There is one bad institution in the island, Mr. Money admits. It is the native cook; but what of that?—

"The morning journeys in the open carriage over the mountain passes, stamp on the memory many a picture of gorges and of towering crags to mingle with and to rival the recollections of Switzerland. The former, however, far exceed the latter, in the beautiful accessories of dense Eastern foliage, and of bright tropical flowers, sparkling in a far more pearly dew, and in the magnificence of a far more lordly sun, throwing the first rays of his rising power over chequered field and broken valley below. The merry gallop of the horses gladdens the heart, and calls back colour and brightness to the faded cheek and eye that so lately seemed as if never to bloom again. The beautiful scenery and the fresh crisp air add zest to returning health and to reviving hope."

Then the dances, concerning which French authors are so rapturous:—

"The nautch was danced by six of the Regent's private Bayaderes, in a manner differing from that of the dancing girls in India, slower, and chiefly consisting of a series of graceful positions and of movements of the arms and hands. Instead of remaining on one spot, they moved slowly in two bodies about the room, performing a series of panto-

mimic dramas. Of those we saw, the prettiest was a scene representing six brothers, who in one of the civil wars had taken opposite sides, and who, meeting in battle, described their contending emotions of brotherly love and duty to their respective parties. The manner in which they pointed their arrows at each other, and then let them drop from natural affection, would not have discredited the boards of Her Majesty's Theatre. The dress of these Bayaderes is pretty; a kind of gold tiara is worn on the head; a gold corset, tight over the hips, drawn in at the waist, and crossing the breast just under the arms, leaves the shoulders and bust free; the Malay petticoat or sarong, folded close round the body, shows the movements of the lower limbs, and falls below the calf, and the naked feet and arms are set off with a few bracelets and bangles."

The Dutch have inoculated the people with habits of order and cleanliness. They would pave all the globe with coloured tiles, and clip the primeval forests into conventionality, if it were possible. As we now come upon the political economy and other gravities of Mr. Money's work, we bid him farewell.

#### NEW NOVELS.

*Loving, and being Loved.* By Annette Marie Maillard. 2 vols. (Saunders, Otley & Co.)—There is incident enough in this novel, with its sentimental title, to set up a dozen romances of real life. The complications and the mysteries baffle all comprehension. Readers will find themselves in the situation of the bewildered Irishman, who rushed up to a man walking quietly along Dame Street with the startling apostrophe, "My dear fellow, are you yourself, or somebody else?" The thread of mystery is very tangled, but it runs all through the story. The reader will in all probability read it quite through to the end, as he will not be able to flatter himself that he can see how things will turn out.

*Under the Spell.* By the Author of 'Grandmother's Money,' &c. 3 vols. (Hurst & Blackett.)—This novel begins extremely well, and the promise holds out for the first volume and half; the interest then becomes confused. The author attempts to drive a team of characters too many in hand; and the story becomes vague and perplexed. Characters in whom the reader has been interested disappear suddenly, and when they return their place has been filled up. There is an ambition to draw character, but a want of power to give vitality and action. There is great evidence of painstaking and care in writing the book—indeed, it is over-elaborated; the result being a wooliness and indistinctness of effect which detract from the interest of the work. The intention is to show the evil of selfishness, and how completely it undermines all that is noble and honourable, as well as generous in a man's character. The history of Edmund, the eldest son, is very unhappy, and the solution at the last is not very satisfactory to the reader's sympathies. The work is clever and thoughtful, but it wants brightness and lightness.

*Baby Bianca; or, the Venetians.* By Mrs. Richard Valentine. (Parker, Son & Bourne.)—'Baby Bianca' has a charming subject, and ought to have been a very interesting story, but it is a heavy one instead. The period of the story is the time of Henry the Eighth in England. The author lacks the magic touch which brings back the times and scenes that are past, making them as real as though they concerned ourselves of to-day. She is destitute of the necessary graphic power to make her descriptions interesting. The story is very disappointing, for it is only a modern Protestant tale, with the characters dressed in the costume of the period. All who have read Mr. Froude's History, will feel surprised that an author of such moderate powers should have attempted a story of that time, or that having Mr. Froude's book for a quarry she should not have succeeded in making something more entertaining from it. The dispute which King Henry the Eighth held personally with the schoolmaster, Lambert, in Westminster Hall, on points of doctrine, which resulted, as all know, in the martyrdom of the poor school-

master, one of the most pitiful and tragical stories in the annals of Martyrdom, is one of the incidents in Mrs. Valentine's story, but it is deprived of all colour and interest. The author speaks of "tickets for reserved seats," as though it had been a modern concert or an Exeter Hall meeting.

*Side Winds.* By Morton Rae. (Saunders, Otley & Co.)—*Side Winds* is a story which will promote softening of the brain, and we should warn readers from attempting it, were it not that it carries its own safeguard with it. No reader will be likely, of his own unassisted inclination, to read more than a few pages of *'Side Winds.'* More than any tale we have seen for a long time, it merits the praise bestowed by Mrs. Witterly in *'Nicholas Nickleby'* on her favourite novel—"It is so soft!"

*Retribution: a Novel.* By Mrs. Augustus Peel. 3 vols. (Newby).—"If I were lieutenant of the police, there should be no cabriolets," was an observation of King Louis the Fifteenth, as he looked out of his window one day and saw the dangers to which his poor subjects who had to go on foot were exposed; and we say, if we were a despotic monarch nobody should write a novel who, in the first place, was not able to be amusing, and who, in the second place, had not enough common sense to be capable of making the tale probable. *'Retribution'* is as foolish and ill written as any novel we have met with for a long time; it is not amusing, and there is a small amount of consolation in the thought that it is not a picture of life and manners, for although men and women do foolish, mad and wicked actions often enough, still they are not like the "characters" in the present novel.

*Edmondale; or, a Family Chronicle.* (Saunders, Otley & Co.)—This is a chronicle of the smallest of small beer; it has not, however, the virtue of small beer, which is briskness—it is very flat. The young lady, for very young we hope she is, who has put forth this novel, writes with a school-girl flippancy which we hoped had been exploded, and the incidents of her story are so trivial that it is an impertinence to set them before the public. The author shows no sign of a vocation for writing a book of any description whatever.

*The Tablette Book of Lady Mary Keyes, owner Sister to the Misfortunate Lady Jane Dudley. Written in the Year of Our Lord 1576.* (Saunders, Otley & Co.)—This *'Tablette Book'* is an attempt at an historical story, but the writer knows very little, if anything, about the period. She is deficient in the common reading which she was bound to get up before she set pen to paper. The imitation old spelling is wonderfully like the orthography of the celebrated Jeames, in the *'Yellow Plush Diary.'* The story has a mild interest, in virtue of the subject, but anything like truth of character or authentic facts is entirely wanting.

#### OUR LIBRARY TABLE.

*Sketching Rambles; or, Nature in the Alps and Apennines.* By Agnes and Maria E. Catlow. 2 vols. (Hogg & Sons.)—These are two thick volumes, containing the experiences of two English gentlewomen in Switzerland and Italy, among the marvels of Nature and Art which are within the reach of ordinary tourists. We have not fallen in them on a single new remark, nor met the description of an object which probably has not been described five hundred times before. The writers, already pleasantly known to us by their works on *Natural History*, are most interesting, perhaps, when treating the minute aspects of Nature; but in their notices of familiar pictures, architecture, music or manners, of which the larger part of their book consists, the absence of anything like novelty or originality is indeed curious;—especially when the statement of such fact is followed by the assurance that we have gone through the book, not merely without weariness, but with a certain quiet pleasure, hackneyed though the matter and unambitious though the manner of it be. Well was it said by Horace Walpole, when speaking of one of his female friends, "Propriety is a grace,"—not the hollow show thereof, so skillfully satirised by Mr. Dickens in his character of *Mrs. General*,

but the quiet, womanly common sense of those who will not affect what they do not feel, nor speak to what they do not know,—who, if not very profound, are never pert,—and who leave the heights and the depths of fine or funny writing to others of the sisterhood less skilled in self-knowledge than themselves. The Englishwoman abroad is too often terrible to meet personally or in print, for those who would see our island honoured in its daughters. The taste and temper shown by these two sisters mark them out as belonging to a far different species, and make them agreeable, if not exciting, as companions among well-known scenes and objects.

*Sibyl; and other Poems.* By John Lytleton. (Smith, Elder & Co.)—There is something of the power and picturesqueness of true poetry in *'Sibyl,'* a wild story of love and hatred told in soldierly blank verse, and with a bitter, biting brevity of expression. The writer can describe, as some lines written at mid-day in the hot weather of Burnham will show:—

Scarcely a foot-breadth lay the line of shade  
Before my tent at noon: the tent-ropes only  
Threw their thin dusky lines upon the ground.  
It seemed as if the earth had died: the wind  
Breathed not upon the hot death of the ground:  
I had not wondered if huge cracks had opened,  
And flames burst forth to burn the useless body.

One thing only  
Played as in mockery o'er the ghastly scene  
(As a long trail of ants upon a grave).  
The sunlight showered a noiseless golden rain  
From where I sat, right over the broad river;  
Fiercely it seemed to fall, that muffled hall  
Of molten gold-dust, as the dread largesse  
Of day's short tyrant king.

—Here is a short, sharp "War-cry," sword-like to the point:—

Work we want—not words;  
Arms that will not tire;  
Men who will out and hew the wood,  
Ere they warm themselves at the fire.  
Children to feed, and fathers to slay for them!  
This is our life, and we must not shrink,—  
Men to fight, and women to pray for them!  
Unclasp their necks then: women! make way for them!  
Let them do their appointed work  
And yours (Oh, weep not, but be ye proud,  
Mothers and wives of God-made men!)  
Is to deck the cradle, and weave the shroud.  
Yet let not your weeping be long or loud,  
But pray unto God that ye be allowed  
To welcome them back again!

—Our last quotation from this little book is a song strictly irregular in measure and philosophy, but characteristic and piquant:—

SONG.  
Love sets one thinking—  
Well-a-day:  
Thinking sets one drinking—  
Well it may!  
Drinking brings on headache,  
Sad to say!  
Sadder still that dead ache,  
Where our lost heart lay.  
For the one is gone to-morrow,  
Gone—for aye!  
But love leaves doubt and sorrow  
Many a day.

Hence I find 'tis wiser  
Deep to drink;  
Than, like fool or miser,  
Deep to think.  
But if you'd be clever  
Other wights above,  
Take my counsel, never  
Know what 'tis to love:  
For the drinking may pass off merrily,  
And the thinking you may not rue:  
But love, alas! necessarily  
Entails the other two.

*Prometheus' Daughter: a Poem.* By Col. James Abbott. (Smith, Elder & Co.)—Here is another proof that the gallantry of British soldiers is equal to any need. Men who would lead a forlorn hope at St. Sebastian,—face death darkly at Inkermann,—stem the stern sunburnt swordsmen with Napier at Mecanee,—charge the guns at Balacava, or gallop through the death-gaps with Hodson and Havelock, might have quailed before writing these 378 pages of verse on such a subject. As a matter of course, with such abounding bravery, some of it is pretty sure to be wasted, and we are not able to chronicle a success commensurate with the daring. Still we are compelled to speak with all respect of Colonel Abbott's poem for its sustained purpose and fine stately verse. It is often classic in manner, and felicitous in fancy. Take this per-

sonification of Nature as a specimen, though selected at random:—

Nature hath risen from her trance, and joy  
Still marks her rising: is her first employ.  
Nature awakes in loveliness confessed,  
As late she sank in loveliness to rest.  
The languor soft enshrouding her repose  
Like elfin robes fell from her as she rose,  
Radiant in life and smiles, and every vein  
Bending the heart its full throbb back again:  
As the pure tide recruited by her rest,  
Runs its glad round and sparkles thro' her breast.  
In all her smiles, her freshness, and the might  
Of heaven-born beauty, as she meets the sight  
Of Man, she calls him with her gentle voice,  
Diffused thro' earth, air, ocean, to rejoice!  
For him, her smile doth beam, her song doth rise:  
For him—Love's lustrous beacon, her pure eyes  
Are lighted up to lure him with their ray  
To peace that blooms where her sweet footsteps stray.  
So broke the morn: so Nature woe to bless,  
And vainly tempted Man to happiness.

*Philo-Socrates: a Series of Papers, wherein Subjects are investigated which there is reason to believe, would have interested Socrates, and in a manner that he would not disapprove, were he among us now, gifted with the Knowledge, and familiar with the Habits and Doings of our Times.* Part II. *Among the Boys.* By William Ellis. (Smith, Elder & Co.)—The conversations of Philo-Socrates and his young friends in the present number of this educational series turn upon labour-selling, labour-buying, interchange, weights and measures, money and price. On the whole, Part II. is a decided improvement on Part I., both as regards the selection of subjects and their treatment. As a guide to boys designed for industrial and commercial pursuits, Mr. Ellis merits commendation. He must, however, not forget to amuse his youthful disciples, while he aims at instructing them.

*The Practice of Hand-turning in Wood, Ivory, Shell, &c. With Instructions for Turning such Works in Metal as may be required in the Practice of turning in Wood, Ivory, &c. Also, an Appendix on Ornamental Turning.* By Francis Campin. (Spon.)—Although Mr. Campin touches on the other departments of turning, he says the object of his "present treatise is to lay before the uninitiated in mechanical manipulations a concise and practical account of those processes which are connected with the art of wood-turning." In achieving this object, Mr. Campin has succeeded admirably, and we have pleasure in recommending him as an instructor to amateurs and apprentices.

*Village Sketches, Descriptive of Club and School Festivals and other Village Gatherings and Institutions.* By T. C. Whitehead, M.A. (Bosworth & Harrison.)—We do not like Mr. Whitehead the less for portraying the bright side of humble life,—for his bright side is a real and not an imaginary bright side. If his village is better and fairer than any hamlet prosaic experience can point to, it is still only what a village ought to try to be, and what nearly every English village in part is. Much sound good sense and noble feeling are displayed in these sketches. We cordially wish them a wide circulation.

Of serials in progress of publication we have, from Messrs. Chapman & Hall, Part IV. of Mr. Trollope's *Orley Farm*,—from Messrs. Bradbury & Evans, Part LV. of Mr. Knight's *History of England*, and Part XXX. of *The English Cyclopædia of Arts and Sciences*,—from Messrs. Chambers, Part VI. of *The Works of Shakespeare*, and Part XXVI. of *Chambers's Encyclopædia*,—from Messrs. Groombridge, Part XXXVI. of *Bree's Birds of Europe*, Part XII. of *Lowe's New and Rare Ferns*, and Part X. of *Couch's History of the Fishes of the British Islands*,—from Mr. Van Voorst, Part I. of *Soverby's British Wild Flowers*,—from Messrs. Routledge, Part III. of *Arthur Young's Farmers' Calendar*, and Part XXVIII. of *Routledge's Illustrated Natural History*,—from Messrs. Blackie, Part XL. of *A Comprehensive History of India*,—from Messrs. Cassell, Petter & Galpin, Part XXVI. of *Cassell's Illustrated Family Bible*, Part XXVIII. of *Cassell's Popular Natural History*, and Part XVIII. of *Cassell's Illustrated History of England*,—from Messrs. Ward & Lock, Part LIII. of *The Ladies' Treasury*,—from Mr. Beeton, No. III. of *The Boy's Own Library*, and No. XV. of *The Englishwoman's Domestic Magazine*,—from Messrs. Griffin, Bohn

& Co., Part I. of *Bowdler's Shakespeare*, Part I. of *Hogarth's Works*, and Part I. of *Bryce's Family Gazetteer*.—Part III. of *Gamp's Domestic Animals in Health and Disease* (Jack).—No. XXIX. of *Kingston's Magazine for Boys* (Bosworth & Harrison).—and Part II. of *The Flowering-Plants of Great Britain* (Christian Knowledge Society).

LIST OF NEW BOOKS.

Arnold's Introduction to Latin Prose Composition, Pt. 2, 4 ed. 8s.  
Austin's *The Seasons*: a Satire, 2nd edit. revised, or. 8vo. 5s. cl.  
Bradshaw's Illustrated Handbooks to France, and Belgium and the Rhine, new editions, 16mo. 2s. each, cloth.  
Bradshaw's Illustr. Handbook to Paris and Environs, n. ed. 1s. 6d.  
British Controversialist, Vol. Jan.—June, 1861, or. 8vo. 3s. 6d. cl.  
Burnside's *Lex Evangelica*; or, *Essays for the Times*, 8vo. 10s. 6d.  
Bushnell's *The Natural and the Supernatural*, post 8vo. 6s. cl.  
Cazeneuve's Supplement to *Thoughts on Political Economy*, 1s. swd.  
Challey's *Crestion in Plain and in Progress*, or. 8vo. 3s. 6d. cl.  
Cockett's *Sermons for the Times*, post 8vo. 2s. cl.  
Coghlan's Handbook for Travellers in Italy, new ed. 12mo. 10s. cl.  
Coghlan's Handbook for Travellers in North Italy, new ed. 2s. 6d.  
Dumas's *Hist. Lib.*, *Incognito*; or, *the Death of Marat*, 2s. bds.  
Garrett's Bible and its Critics, Boyle Lectures, 1861, 8vo. 10s. 6d.  
Garland, A., of Songs, edited by Barr, 4to. 1s. swd.  
Graham's *Helps to English Grammar*, new edit. 8vo. 2s. 6d. cl.  
Graham's *Poems, Sacred, Didactic, and Descriptive*, 8vo. 3s. cl.  
Hindmarsh's *Notes on the Church*, ed. by Maxey, 8vo. 3s. cl.  
Howitt's *Lillies*; or, *Lost and Found*, new edit. 8vo. 3s. 6d.  
Humphry's *The Human Foot & Human Hand*, 8vo. 4s. 6d. cl.  
Lessing's *Minna von Barnhelm*, Notes by Schmidt, 12mo. 3s. 6d. cl.  
Macmillan's *Foot-Notes from the Face of Nature*, 8vo. 5s. cl.  
Mason's *English Grammar*, 2nd edit. 12mo. 3s. 6d. cl.  
Mason's *Grammatical Analysis of Sentences*, 12mo. 1s. 6d. cl.  
Mauy's *Physical Geography of the Sea*, 10th ed. or. 8vo. 8s. 6d. cl.  
Maxim (A.) or *Præter for every Day in the Year*, 12mo. 1s. swd.  
Miller's *Alcohol*, its Place and Power, new edit. or. 8vo. 3s. cl.  
Mollet's *French and English Dictionary*, ed. by Buchheim, Pt. 1, 2s. 6d.  
Moore's (T.) *Melodies*, 8vo. 4s. 6d. cl.  
Müller's *Lectures on the Science of Language*, 8vo. 12s. cl.  
Neale's *Notes, Ecclesiastical, &c. on Durham*, 8vo. 3s. cl.  
Nietzsche's *Die Waise*, with Notes, &c. by Otté, 12mo. 3s. 6d. cl.  
O'Brien's *Naval Biographical Dictionary*, Vol. 1, new ed. 21s. cl.  
Ozenden's *Sermons on the Christian Life*, 8vo. 3s. cl.  
Parleur Lib., Miller's *Lady Jane Grey*, 8vo. 2s. 6d. cl.  
Parker's *Pictures of Old England*, transl. by Otté, or. 8vo. 8s. 6d. cl.  
Pennell's *Puck on Pegasus*, 2nd edit. 8vo. 7s. 6d. cl.  
Political Poems relating to English History, Vol. 2, roy. 8s. 6d. cl.  
Presbyterian Clergyman looking for the Church, 2nd edit. 3s. 6d. cl.  
Punch, Vol. 40, 4to. 8s. 6d. cl.  
Renton's *Inheritance of the Kingdoms*, 8vo. 3s. cl.  
Robert's *Plain Sermons*, 1st Series, 2nd edit. 2 vols. or. 8vo. 10s.  
Smith's *Health as Influenced by Cyclical Changes*, &c. 10s. 6d. cl.  
Soldier's *Sorrow*; or, *a Tale of True Love*, 8vo. 1s. 6d. cl.  
Taine's *Law of Nations*, 8vo. 12s. cl.  
Whately's *Charge*, June, 1861, *Danger from Within*, 8vo. 1s. swd.  
Winged Words, 8vo. 3s. 6d. cl.  
Wordsworth's *Five Lectures*, Interpretation of the Bible, 3s. 6d. cl.

HAMILTONIAN LOGIC.

I intend briefly to point out two remarkable things in the logical writings of the late Sir William Hamilton: the first, in this letter, relating to the common system; the second, in another letter, relating to his own. Why I have never touched on these points till now is of no moment; but my own reasons suggest the following questions, which I ask of any one who shall take up the defence. Did Hamilton, in any publication other than the oral publication of his own classroom, previously to 1852, ever announce that he had discarded the meaning of the word *some* which all logical writers adopt? And if so, where?

With logicians the word *some* has in all time been no more than a synonym of *not-none*: it has stood for *one or more*, possibly all. With the world at large it is sometimes possibly all, sometimes certainly not all, according to the matter spoken of. But with the logician "*some* are" is merely and no more than the contradiction of "*none* are." Of these two one is true and the other false; and *some* equally contains some-certainly-not-all and *some* possibly-all.

But there is one point of meaning in all sorts and conditions of men are of one tongue with the logician. Everyone who is promised *some* of anything which he has a mind to, thinks himself wronged, deceived, and cheated if he get *none*; and most of all if the word of promise were "*some* at least." The law most expressly recognizes this exclusion of *none* from the meaning of *some*. Not long ago a criminal had been sentenced by a Court to imprisonment, accompanied by what a logician would call "*some* whipping." The gaoler forgot the poor fellow's vested interests, and gave him *none*. The criminal, feeling that he had been deprived of part of his means of reformation, brought his action against the gaoler, and gained a verdict.

But Hamilton affirms that the logician, under "*some* at least," includes "*possibly none*." This the following quotation will establish ('Discussions,' 1st edit., page 636; 2nd edit., page 690):—

"But, in the second place, in point of fact, the Aristotelic contradiction only proceeds on a certain arbitrary hypothesis of particularity: to wit, that '*some*' is to mean only '*some* at least' (possibly, therefore, all or none) thus constituting, both in affirmation and in negation, virtually

a double proposition,—a proposition comprising, in effect, two contraries."

There is no ambiguity here. Hamilton clenches his assertion that "*some* at least" may be *none* as well as *all*, by affirming that under "*some* are" the logician gives a possibility of either of the logical contraries "*all* are" and "*none* are." But for this, it might have been thought that the words "*or none*" came by mere slip of the pen.

I say no more until I see what defence or extenuation can be given. Should no one among those who are known to cultivate logic attempt an explanation of this remarkable passage, I shall myself endeavour to show that the slip is not of that very gross and illiterate character which at first sight it appears to deserve. There is a long note to the passage, but it is avowedly on Hamilton's own use of the word *some*, as distinguished from that of the Aristotelians. My criticism refers entirely to Hamilton's view of the Aristotelian meaning.

A. DE MORGAN.

THE GORILLA WAR.

July 6th, 1861.

Mr. Murray accuses me of "virulent persecution of a foreign traveller." I deny the charge altogether. I bear not the slightest ill will to Mr. Du Chaillu, whom I regard throughout as more sinned against than sinning. I have merely shown (and in this I know that I have the vast majority of competent judges on my side) that Mr. Du Chaillu's merits have been grossly exaggerated; and that the man whom some unwise friends still venture to exalt above Livingstone and Barth, has no title to be placed in competition, and will, in fact, not bear the slightest comparison with Wallace, Bates, Fraser and many other scientific travellers, whose Zoological Collections have been infinitely superior, who have made large and accurate and trustworthy notes, and whose names are, nevertheless, utterly unknown to the non-scientific world.

In regard to the figure of the skeleton of the Gorilla at p. 370 of Mr. Du Chaillu's work, I still maintain that, if not taken from Mr. Fenton's photograph, the coincidence between the idea and execution of the two is little less than miraculous. On the day the book appeared, and before any discussion concerning it had arisen, I was turning over the leaves, when one of our most distinguished Comparative Anatomists, who had long made the Gorilla his special study, declared this figure to be "an exaggerated copy of Fenton's photograph." In this light I have always spoken of it. I have never stated it to be an accurate copy; but have always maintained it to be slightly altered and exaggerated with a view to contrast with the human skeleton placed by its side. I have since seen the Photograph and the Plate pinned up, side by side, at a Scientific Soirée, and did not hear a single doubt expressed as to the one being copied from the other. If, therefore, I am really in error on this point, my error has been very generally shared. Mr. Murray himself has taken nearly three weeks, and states that he employed compasses and tracing paper, and made the most minute examination before coming to the conclusion that the two figures were absolutely distinct. It is obvious, therefore, that the resemblance must, to say the least, be very striking.

With the exception of certain strong expressions, which I (who am continually accused of using strong and "virulent" language) will neither imitate nor notice, there is nothing else in Mr. Murray's letter to call for a reply. He accuses me of not "waiting" for evidence; but I have waited long and vainly for any evidence that would justify the many inaccuracies, or reconcile the extraordinary contradictions which I and so many others have pointed out in Mr. Du Chaillu's work.

JOHN EDW. GRAY.

\*\* We have omitted from Dr. Gray's letter a paragraph which would have brought us a reply on grounds outside the argument proper. We think our readers will be content to leave this controversy where it now stands,—and unless some special reason should present itself for its renewal, we must ask permission to close, at this stage, the discussion of M. Du Chaillu's travels.

THE INTERNATIONAL EXHIBITION BUILDING.

SOME weeks ago we called attention to the fact that much criticism which was being expended upon the popularly received representations of the Great International Exhibition Building for 1862 was unjust: because not only were the engravings published incorrect, but even the originals themselves were not decided on. We deprecated criticism on the form of the domes, which are to hold a central place at the intersection of each transept with the great naves, and urged upon the designers the immense importance of giving mature consideration to the form of works which could not but be most conspicuous objects in our London landscape. The plans have been decided on, and from an inspection of the sketches we are enabled to report something more about them. As far as we are enabled to judge from these rudimentary, so to speak, representations, there is not the slightest ground for apprehension that the domes will be less elegant in their proportions than magnificent in bulk and altitude, far surpassing in these respects any England has yet seen, as they will unquestionably be.

The design for the east and west fronts, that is, the façades, which extend along the Exhibition Road to the east and Prince Albert's Road to the west, are definitively settled, that is, as far as the constructive character and general disposition of the masses of brickwork to be employed go:—what decorations shall be imposed upon this massive skeleton, whether of stone, marble, coloured earthenware, tinted cement, or white stucco, has been wisely left for an after-consideration—to be decided when a knowledge of the funds disposable has been obtained. Mosaics are spoken of by the aspiring, tinted cements by those who are inclined to moderate their hopes to the certainly practicable.

With allowance for this circumstance, which must influence every opinion, the design must be received. Not only have the east and west façades been decided on, but what, unless we are much mistaken, will please all parties, i.e., the northern façade, overlooking the Gardens of the Horticultural Society, has been definitively settled. This last portion is indeed already far advanced, and some idea of its general appearance may be obtained from the Garden itself—the lower end of which, as our readers know, is inclosed by the advance of the transepts of the Exhibition building some seventy-five feet to the northward of the line formed by the southern boundary of the Society's grounds. An element of great picturesque value is obtained thus, further improved by the line of the façade in question being broken by two long and deep bays and their corresponding three advanced fronts, the centre of which is 290 feet long—almost the length, within ten feet, of the King's Library at the British Museum. Retreating bays on either side of 200 feet, each set 27 feet back, and two minor advanced fronts on the angles, of 50 feet each, give us 800 feet of garden frontage, to which may be added another 108 for the return angles of the recesses, amounting to twice the greatest width of the Exhibition building of 1851. This is exclusive, of course, of the width of the transepts themselves, adding which we get 1,150 feet—the length of the south front, which extends along the Cromwell Road,—the façade of the Great Picture Gallery,—an extent more than 100 feet longer than twice the admeasurement of Westminster Abbey from the great western door to the apse of Henry the Seventh's Chapel.

As the northern or garden front of the design may be said to have been the last considered, and least known to the public, we shall describe its aspect in the first place. It will be understood that this façade is divided into two floors; indeed, it has, as will be seen, a mezzanine flat intervened. The lowermost of these consists of the actual corridor of the arcade of the Horticultural Gardens themselves, already described by us as having been designed by Capt. Fowke, after the cloisters of St. John Lateran at Rome, a work of the twelfth century, and presenting an appearance of extreme and striking elegance and beauty of character. The success of the adaptation is really perfect. It will be borne in mind that the whole of the front

we are now considering may be divided into five faces, similar in character, but upon different lines of advance, owing to the introduction of two deep bays.

A still greater variety and relief of design is obtained by the central and most important mass into three sections. Thus the middle of the whole front is occupied, on the ground line, by the entrance from the building to the garden—a wide and handsome doorway, divided into three openings by intervening columns, upon plinths, with round-headed arches between them. The wide opening thus gained has been cleverly taken advantage of to afford a view of the entire length of the Gardens themselves, terminated by the cascade near their northern extremity, which the visitor of the Exhibition will obtain on entering the great entrance on the south front of the Exhibition building. It needs but a moment's consideration to recognize how eminently valuable this picturesque advantage will be. Across the gorgeous courts, catching glimpses of innumerable colours, and through rich belts of light and shade, enlivened by throngs of gay dresses and moving thousands, the eye will penetrate on to the rising green banks and verdurous alleys of the pleasure-garden, fairy-like with flowers, and basking in the sun, to where the great cascade pours itself into its wide and glittering basin, girt about with statues that watch the stream, and backed, above all, by the conservatory's walls of glass and the sweeping colonnades Mr. Smirke designed from the Villa Albani, which inclose and curve round the head of the garden.

Taking a view of the façade in its five divisions, horizontally, we find the central mass to consist of three levels; the arcade of the gardens, a shallow mezzanine, the course of which is interrupted by the elevation of the central entrance to the gardens above referred to, being carried higher than the ordinary level of the arcade to that which embraces the height of the mezzanine floor also. From this last level an uninterrupted line runs along, filled with glass, of an arcade; in front of which will be balconies, we believe, from which a charming view of the gardens may be obtained. Here will be the principal refreshment-room. Over this, the roof will be seen, of a good pitch, broken, of course, in accordance with the ground-plan of the façade. Over the entrance will be a line of five lights to the arcade. In the wing masses of this central division will be, on each, two, and two blanks of wall (pilasters, to be decorated). Then, on the third section, will be four divisions (separated by pilasters) of three lights each. In the fourth section, one light. All the blank masses of wall are broken with panneling and enriched with pilasters. All the arched openings are semi-circular headed—a character which is maintained throughout. In the recesses, which are set back 27 feet, and are 200 feet long each, are eleven lights, similar to those in the third division of the central mass. This extends to where the arcade returns into the garden again, 27 feet; and in the 50 feet which completes the length to the angle are two lights, similar to those in the third division. Without describing the special characters of each section, which, indeed, differ only in disposition of constructive elements, it will be seen from this that much diversity has been obtained in the arrangement of masses; while general uniformity and repose, as well as elegance, have been successfully sought. The whole is in perfect keeping with the garden arcades on either hand.

Let us now consider the east and west fronts or ends of the building; that on the north we have above described; that on the south we described some weeks ago. It is here, or we are much mistaken, that the public eye will rest with the most certainty and with the most satisfaction. Here are the enormous domes, 250 feet high, that is, 48 feet higher than the Monument; they are 135 feet in diameter; the sustaining walls are about 12 feet thick of solid brickwork, at the level of the flooring. These domes spring 107 feet above a light iron gallery which surrounds them outside and is placed on the top of the wall. Above the cupola a spire or finial springs 50 feet higher into the air. The gallery is 15 feet above the roof-ridge of the building itself. To the eye the proportion of each

dome will be pretty nearly that of a semicircle, but rendered much taller in appearance than that would imply by the division of its exterior into bands or faces, which diminish upwards. Its vertical height being 14 feet more than its semi-diameter at bottom, the loss by perspective diminution will be more than rectified. Add to this the brilliancy of the glass, which the twenty-four ribs of iron sustain, and we believe that the general appearance of the whole will be highly satisfactory. In plan it is octagonal, those faces which turn towards the cardinal points being twice the width of the intervening four. The light gallery, which will be of iron, has ornamental castings, or open pannel work on its front; at the angles, facing the angles of the dome itself, will be effective mouldings of iron, which serve to break the line of the parapet. The gallery will be supported from below by brackets or cantilevers. The crown of the dome above will be opaque for a certain distance; from this arises the finial, an ornament we cannot style elegant in form as at present designed, although the elements of a belted globe and huge spear-head for termination may be characteristic and even effective,—but united, as these are, with a variety of ugly and flat forms, such as a Bath bun suggests, the whole does not come up to its pretensions or position, being exceedingly common-place.

The dome occupies the centre of the east (or west) façade; its own centre is placed on the central line of the transept, therefore, the front of the building is advanced from it, and immediately before the dome; accordingly, we find the great porches, elements of the designs in which, beyond all question, the architect has been most successful. The front of this is 41 feet before the exterior sustaining walls of the dome; it is formed of three deep recesses, the middle and largest being 90 feet in span, the minor ones to the right and left 36 each. These are recessed with a deep covering capable of receiving infinite decorations by way of colour, mosaics, or even paintings, if such be desired, or, if allowed to retain the simple forms now intended, valuable for richness of effect of reflected light and bold shadow. In the tympanum of the recess is placed the great rose window, which will be visible from end to end within, the window in one tympanum closing the vista, as the spectator looks from a standing point beneath the other. This central recessed porch is nearly 100 feet high, or almost that of the grand middle nave behind it. What may be styled a pedimental gable rises over the centre of the middle recess, the ends of which rest on the roof of the piers which contain the minor porches. A bold line of balustrade on the top suffices to give lightness without being large enough to destroy the massing of the front. The actual entrances beneath each recess is inclosed with a frame of iron and glass, filling up the recesses about one-fourth of their height, having a balcony over each. In the minor porches the tympanums are entirely filled in with glass, a happy thought enough. Much elegance of design is given by these advanced entrances, balconies and glass tympanums. The flat brickwork of the wing-masses or piers, as we have above styled them, are relieved by pilasters, one on each side the minor porch; these carry a light cornice moulding, and above that a base, dado, &c. of panneling; at the angles of each wing-mass are standard holders for banners. A hood moulding is bent over each porch, which in the central one is tripled, but left perfectly plain, of unbroken mass, and susceptible of any ornamentation.

The whole of this central mass is advanced 18 feet before the general line of the façade, which thus much recessed, runs 235 feet to the north and south, with an arcade of double lights, each round-headed, divided by pilasters of brickwork. The extremity of this brings us to the grand masses of brickwork which form the angles of the entire building. As these, it is anticipated, will be thoroughly completed before any other portion of the building, we will examine them carefully. On the east (or west) the frontage is 59 feet 6 inches; on the return faces, looking south, 50 feet. The whole is divided into three masses, two at the angles, with roofs somewhat elevated over the

general line, and a minor centre: each contains a porch or entrance of similar character to those which are subordinate in the grand central mass above referred to. The tympanums are to be filled in with glass, an advanced screen-porch, as before, and similar balconies. A pilaster occupies each side of each mass, by way of decoration; there is a cornice also of light character, similar to that before spoken of, and a balustrade above; but in the place of the pediment, or rather gable pitch, is to be placed a hideous oval light, or dormer window, with bold mouldings round it. This, being quite out of character with the whole of the rest of the design, and anything but beautiful in itself, we trust will not be constructed, feeling sure the architect will be able to supply the place it holds in the design with something more beautiful, of equal function and greater originality.

#### OUR WEEKLY GOSSIP.

The President and Fellows of the Royal College of Physicians have issued cards for an evening reception on Wednesday next, July 17, at the rooms in Pall Mall East.

Under the sunny skies of Wednesday the public seemed to feel itself more at home in its lovely Italian Gardens at South Kensington. A very gay and numerous company gathered under the arcades and in the conservatory; but the show of roses, brilliant as it was, and the decorated tables, ornamental as they were, exercised less attractions for the general public than the promenades upon the arcades, the long sweep of ornamented walk, and the pictures formed by the abundant flowers and their richly-coloured settings. The roses, sunshine, and company composed into a rare and brilliant scene. Every one felt, we think, that the fortunes of these west-end gardens are now made.

Sir Francis Palgrave (whose proper name was Cohen, which he changed to Palgrave on his conversion from Judaism and his appointment to office), died on Saturday last, at the age of seventy-three. He was a good scholar and a clever writer. His works are numerous and voluminous; but his fame will mainly rest upon his contributions to early English History. His 'History of Normandy and England,' with some conspicuous faults, is a very able and valuable book.—The Master of the Rolls has appointed Mr. T. Duffus Hardy Assistant-Keeper of the Public Records, in the place of Sir Francis Palgrave.

Twenty-six Members of the Ray Society have requested the President to summon a Special General Meeting of the Members, to be held in London as early as possible, to inquire into the financial condition of the Society; and also to take into consideration the propriety of holding the Annual General Meetings of the Ray Society in London for the future. The President, in compliance with the foregoing requisition, has summoned a meeting for Monday next.

Verdict for the defendant—is the answer of twelve British jurors to the question of injury raised by Mr. Turnbull against the Secretary of the Protestant Alliance. After a very favourable hearing of the witnesses, and a most patient consideration of the evidence, the jury declared that the objections made to Mr. Turnbull's appointment as Calendarer of State Papers were reasonable objections, and that the pressure which compelled Mr. Turnbull to resign his post was a legitimate public defence against such evils as might be reasonably feared from his appointment.

The City of London has again rejected the proposal to establish free libraries for the people.

We hear from Liverpool that a duplicate of Mr. Baily's splendid bust of Admiral Blake has been placed in the library and museum of that town.

One or two minute points in our notice of Mrs. Browning we may extend and amend for the use of future biographers of the poetess, on the authority of one who cannot be mistaken as to the facts. Mr. Barrett, her father, we learn, was a country gentleman, not a merchant; and though he was not a learned man, we are told that his sympathy for intellectual cultivation and literary exercises was greater than is generally supposed. Some

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time after leaving Cambridge Mr. Barrett purchased an estate in Hertfordshire, on which he resided for many years. Our authority is of opinion that Mrs. Bgowning owed less to the influences of Mr. Kenyon the poet and Mr. Boyd the Grecian than many persons believe. She had no correspondence with Mr. Kenyon until she was thirty years old,—and Mr. Boyd was so entirely a Greek scholar that he neglected all other forms of literature—a failing which most certainly could not be charged upon Mrs. Browning. It is claimed for the deceased poetess that she was essentially a self-taught and self-sustained artist, and the substance of this claim must in justice be allowed to her, even by those who trace in the utterance of her genius the pleasant and graceful effects of sympathy, companionship and admiration.

Jopling—Rifle King! A day singularly bright and clear allowed the selected forty riflemen to try their skill under favourable circumstances. Three ties of eighteen, three ties of seventeen, and four ties of sixteen, prove a high level of competency, and also a remarkable progress from the point attained last year. On the whole, the scores were about 10 per cent. higher than when Mr. Ross took the Queen's Prize. Mr. Ross himself has not fallen off; but Mr. Jopling, Lord Bury, Mr. Bingham, and a host of others have greatly advanced. It was stated on the ground that Mr. Jopling sighted his rifle below the indicated mark to the extent of a hundred yards, and thus obtained a safer line of fire. This question, whether all the rifles are not oversighted for the long ranges, is well worth the consideration of General Hay. We understand that the General was much impressed with the result of Mr. Jopling's practice.

Prof. Babington, the newly-elected Professor of Botany, in the room of Prof. Henslow, is not, it seems, the Rev. C. Babington, the well-known botanist, but Mr. C. C. Babington, author of 'The Manual of British Botany.' This 'Manual' was the first publication in which our Flora took its proper place in relation to the botany of the European Continent. About twenty years ago, when any difficulty occurred, scarcely any British botanist ever thought of doing more than consulting an English or a British Flora; but now, in a similar case, the different authors of our own country, and the pages of half the best botanists of the Continent, are eagerly turned over, and for this change we are mainly indebted to Prof. Babington. The same gentleman also, in his 'Primitive Flora Sarnica,' introduced that system of subdivision into districts which has been followed, with so much advantage, in almost all the local Floras which have since appeared. In the more recent 'Flora of Cambridge,' another improvement is introduced; the local history of each species is traced up to the earliest period in which there is any certain botanical knowledge of its existence. We sincerely hope this practice will be followed by the writers of future Floras, and we anticipate from it most important results. We have been led to make these observations because we do not think they have been sufficiently remembered even by persons much accustomed to the writings of Prof. Babington. In all of them, both those mentioned above and others scattered over numerous periodicals, quantity of matter is not so much their characteristic as the large amount of new, valuable and thoroughly reliable information they contain.

A remarkable return has been published, in connexion with the Census of 1861, showing the wonderful increase of exports from Great Britain since 1845. The population has increased during the two decennial periods, 1841-51—1851-61, 14 per cent.; and the increase in the principal exports has been as follows:—Apparel, 286 per cent.; beer and ale, 316; brass and copper manufactures, 76; coals, 242; cotton, 120; hardware, 246; leather, 361; linen, 60; machinery, 325; silk, 412; woollen manufactures and yarn, 280.

A Scottish Correspondent informs us that the amusing lines on John, Provost of Dundee, which we lately quoted, should be read as two distinct epitaphs. The facts are said to have been these. John died in office, and his fellow citizens offered a prize for the best epitaph contained in a couple of lines. Two of the candidates produced

lines of such point and beauty that the judges, unable to decide between them, put them both on the stone. The correct readings, we are now assured, are:—

Here lies John, Provost of Dundee,  
Here lies him, here lies he.  
Here lies John, Provost, of Dundee,  
Tweddle dum, Tweddle dee.

To the same Correspondent we are obliged for this additional "reading in graveyards":—

Here lies interred a man a' micht,  
His name was Malcolm Downie:  
He lost his life as market nicht,  
By fa'in off his pownie.

This pathetic bit of personal history is recorded in one of the Highland graveyards.

When the Siamese ambassadors came to England, some three or four years since, they brought with them about fourscore boxes containing specimens of the produce of their country. This precious cargo was stowed most carefully away in the cellars of the Foreign Office, where, a few weeks ago, the boxes giving unpleasant indications of their existence, they were examined, and found to contain various food and animal products. This has led to their transference to the South Kensington Museum. No room at present exists for the exhibition of the whole of the collection, but a few specimens of the food products are exposed in a case in the food department. They consist of elephants' trunks, rhinoceros' hide, sharks' fins, deer's tendons and gelatinous delicacies of that kind, and also of edible birds'-nests, dried fish, betel nuts, tobacco, and various unknown seeds. These are only a small portion of the collection, which has suffered a good deal during its seclusion, especially the tubs containing varieties of "bêches de mer," sea slugs, dried cockles, and other marine delicacies of a perishable nature.

We have to correct a slip which occurred in our "Gossip" of last week. Herr Hermann Grimm, the son-in-law of Bettina, is not, as indicated there, the son of Jacob Grimm, but of the late Wilhelm Grimm.

When M. Thiers had the prize of 20,000 francs awarded to him by the French Academy, a rumour was circulated, at Paris, that the Emperor had tried to compensate George Sand, who was so near winning the prize, by presenting her with a sum of equal amount, and that the celebrated writer had accepted the gift. Madame Dudevant writes to a friend on the subject:—"A rumour is circulated, which I beg you to contradict. It is true that gracious offers have been made to me, but I did not think myself justified in accepting them, as I feel neither the desire nor the want to be rewarded or distinguished in any way, by whatever Government it may be.—George Sand." If we applaud Madame Dudevant for her independence of character, we must give credit to the Emperor for his courtesy. His uncle was not famous for his politeness to clever and book-writing women; the nephew in this respect is more fortunate, for however much opposed literary men in general are to his Government, we know more than one female writer who is his enthusiastic friend. Is this one of the perversenesses of the fair sex, or its amiable quality to see only the good in man? The Emperor ought to be aware by this time, that the authors whom he can buy are not worth having, and that those only who refuse his money will add to the "gloire" of his Empire. "Give us liberty of thought," says Marquis Posa to Philip of Spain, in Schiller's 'Don Carlos.'

The following amusing communication is taken from the Paris Correspondence of the *Vossische Zeitung* of Berlin:—Last year there appeared, published by Gide, a work, splendidly printed and expensively illustrated, entitled 'Manuscript pictographique américain, précédé d'une Notice sur l'idéographie des Peaux-Rouges, par Em. Domesnech. Ouvrage publié sous les auspices de M. le Ministre d'État et de la Maison de l'Empereur.' The editor gives an account of the MS.; it has been for about a century in the Bibliothèque de l' Arsenal, and is described in the Catalogue as the 'Book of the Savages.' It was said to have been acquired, with other books, from the collection of the Marquis de Paulmy, who received it from some

traveller from North America. The published book contains 119 pages of letter-press and 228 engraved plates, in royal 8vo. The plates are fac-similes of the MS., and contain a great number of "rude figures and hieroglyphics" in coarse lead-pencil and red chalk, and the paper evidently of a coarse Canadian make. M. Paul Lacroix says, in the Preface, that not being acquainted with the hieroglyphics of the Red-skins, he does not pretend a translation; but will endeavour to explain their meaning as nearly as he can. The book got by chance into the hands of a German, whose astonishment one may imagine when he discovered that the pretended hieroglyphics of the Red-skins turned out to be nothing more nor less than the sketch-book of a child, probably of a German emigrant, of from five to seven years of age, proved by the writing in German current hand, such as a child would write when beginning to write—a genuine German schoolboy hand. The Correspondent gives a few amusing specimens:—Plate 47, under a figure of a woman, delineated by a small circle, with two dots for eyes, and a larger one under it, the word "Anna,"—Plate 144, a couple of red lines, described by the learned editor as "Emblem of lightning, symbol of Divine wrath," the young author has written "Wurszd" (Wurst=sausage),—Plate 145, two figures holding a body, supposed to be a loaf of bread, he has written "Fassdag" (Fast-tag=fast-day),—Plate 148, several figures holding up their line-like arms towards heaven, we read, "Gott mein Zeuge" (God my witness),—Plate 119 has a rude representation of a honeycomb, and the youth has written three times "Honig" (honey). On almost all there are, besides the figures, rude childish representations of guns, church-steeple, a pyx and other utensils of Roman Catholic worship, with words from the Romish Catechism, all in the juvenile German current hand. The absurdity of the whole production has probably never been equalled. There are many German compositors engaged in the French printing-offices; had one of them but by chance seen the plates before they were issued, he would at once have recognized the fatherland of the author, and thus saved the 'Ministre d'État et de la Maison de l'Empereur' the disgrace of having published, at the expense of the State, a fac-simile of the "scribbling-book of an infant," and issuing it as the hieroglyphics of the Red Indians.

Will Close on Saturday, the 27th inst.

ROYAL ACADEMY OF ARTS, Trafalgar Square.—The EXHIBITION OF THE ROYAL ACADEMY is NOW OPEN.—Admission (from Eight till Seven o'clock), One Shilling; Catalogues, One Shilling.

JOHN PRESCOTT KNIGHT, R.A., Secretary.

Will Close shortly.

SOCIETY OF PAINTERS IN WATER COLOURS.—The FIFTY-SEVENTH ANNUAL EXHIBITION, at their Gallery, 5, Pall Mall East (close to the National Gallery), from Nine till Dusk.—Admission, 1s.; Catalogue, 6d.

JOSEPH J. JENKINS, Secretary.

THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.—The TWENTY-SEVENTH ANNUAL EXHIBITION is NOW OPEN, at the Gallery, 53, Pall Mall West.—Admission, 1s.; Catalogue, 6d.; Season Tickets, 5s.

JAMES FAHEY, Sec.

BRITISH INSTITUTION, Pall Mall.—The GALLERY, with a Collection of PICTURES BY ANCIENT MASTERS and deceased BRITISH ARTISTS, is OPEN daily from Ten to Six. Admission, 1s.; Catalogue, 6d.

GEORGE NICOL, Secretary.

WILL OPEN THIS DAY, EXHIBITION OF THE EIGHT HISTORICAL PICTURES, painted by WILLIAM BELL SCOTT for Sir W. Calvesly Trevelyan Bart., illustrating the History of the English Border, 'Building the Roman Wall,' 'St. Cuthbert the Hermit,' 'Venerable Bede,' 'The Descent of the Doves,' 'The Spur in the Diah,' 'Bernard Gilpin,' 'Grace Darling,' and 'Our Own Day.'—French Gallery, 120, Pall Mall.—Admission, One Shilling.

ROME WILL BE CLOSED IN A FEW DAYS, at BERFORD'S PANORAMA ROYAL, Leicester Square, the entire of which world-famed Exhibition is NOW OPEN at the reduced charge of 1s., including ROME, MESSINA, and SWITZERLAND. Daily, from Ten till Dusk.

## SCIENCE

Edinburgh Papers. By Robert Chambers. *Ice and Water: a Review of the Superficial Formation.* (Chambers.)

Ice and water are both acceptable things just now, and are likely to be still more so as the season advances; but Mr. R. Chambers here brings before us in imagination ice long since melted and water long since dried up. Like nearly all amateur geologists, he has his

favourite branch of inquiry. Formerly it was ancient sea-margins, and then he was ever discovering old sea-beaches in the oddest places for such antiquities; amongst others, if we remember rightly, even in old Camden Town as well as in old Edinburgh. Where men and women have been living and dying quietly for many generations, our worthy amateur was peering about for a watery line, a bed of pebbles, and the *débris* of a primeval shore, upon which the monotonous murmur of the waves of most ancient seas preceded the present roll of rumbling omnibuses, the daily patterings of ten thousand human feet, and all the humble offices of trade and servitude, and the changes of numberless human births, lives and deaths. The pebble now being crushed beneath the wheel of a cab was once rounded by the waters of those oceans, and in the very line of that road which it is now so dangerous to cross in mid-day, the winds and the waves had it all to themselves—if you will only let Mr. R. Chambers have all the talk and all the theory to himself. There were those who thought he had brought the old seas too far, and fancied the old beaches too often; but a theory of this kind is pleasant enough when an intelligent man fondles it and dresses it in good verbiage, whatever you may think of its truth, and of those so-called "Memorials of Changes in the Relative Level of Sea and Land."

From ancient sea-margins to glaciers and ice-work is not a surprising interval. Superficial formations are concerned in both cases, and in treating of glacial phenomena the author has only to descend a little lower in the earth's crust. What is technically known as the Pleistocene Era comprises in Scotland, according to Mr. Chambers, seven different kinds of deposits, of which the third in descent is described as "Ancient Valley Glaciers and Moraines," and the fifth and seventh imply glacial conditions. If you will follow and confide in Mr. Chambers even only in the Valley of the Forth, he will show you every suitable piece of surface which is laid bare, smoothed and marked with striae or scratches directed to a point 15° north of east. You shall find, under his guidance, the surface of the country variegated with hills of a longitudinal form, and many of them having hollows or troughs between,—such as the Dalmahoy Hill, the hill on which the Old Town of Edinburgh is built, and the Garleton Hills, in East Lothian; and you shall discern that all these hills and hollows lie precisely in the direction of the striae on the subjacent surfaces, showing that such hills and hollows derived their mould and general form from the same agent as smoothed and scratched the surfaces. Take the lately-published Survey Map of Edinburgh, and it will readily show (or Mr. Chambers will) that the district is wholly composed of ridges and troughs all of which lie in the direction indicated. Moreover, the very direction of some main streets of the city has been determined by this primeval agent, because a line of buildings like that of Princes Street is naturally laid down along the front of such a ridge and in the direction which it takes. In this view, then, Ice was the great and ancient planner of proud Modern Athens, or its principal streets; and the fair city now teeming with life and adorned by Art stretches out along a once cold, glistening line, when man was not, and cities had not risen from the dust.

Further still—let us on some such sunny afternoon as the present summer presents, direct our eyes to the face of the Pentland Hills; and while scanning them as they rise up some sixteen or seventeen hundred feet above the sea, we may discern great flutings or mouldings,

forming nearly horizontal bars of alternate light and shade along the mountain slopes (although the like may, indeed, be found on almost all the Scottish hills). These all fall into conformity with the lines of striation, and may consequently be ascribed to the same agency. "It is a startling deduction to come to," says our author, "yet the steps are clear and irresistible: that the same power which grazed, smoothed and scratched the beach rocks at Granton and Joppa, and the hollow way at Samson's Ribs and the Windy Gowl on Arthur's Seat, moulded not merely the low hills of the district, but the Pentland and Fife hills, which form the sides of the Forth Valley,—consequently, can only be conceived of as a vast mass of ice—vast enough to envelope lofty hills and fill deep valleys,—fluid enough to move over and along such a country, yet tenacious enough to hold firmly the grazing blocks and gravel by which it moulded, smoothed and incised the surface."

With such theories uppermost in his mind, Mr. Chambers can see everywhere enough to confirm the now increasingly entertained idea of glacial agency in superficial formations. On a large scale, for fifty miles along the west coast of Sutherland and Ross, there is a range of isolated mountains, of from 3,000 to 3,500 feet in height, standing widely apart from each other, and yet it is evident that they have all, at some time, been parts of one continuous formation. The large interspaces having been subsequently forced, the question is, by what destroying force? and the answer is *Ice*. Ample memorials of its agency exist along the mountain-sides, and on the platform of gneiss-rock whereon the mountains rest. These memorials consist of longitudinal hollows, containing lakes, all in the same direction as the major axes of the hills; and also of smoothings, scratchings, and transported boulders. Hitherto denudations of this kind have been attributed to water in its ordinary state; but it is evident that here (and elsewhere, as we can personally testify), to denude so vastly and so massively, the increased mechanical powers which water derives from congelation are necessary. There is, too, a marked difference between the dilapidations effected by water and those produced by ice. Water leaves all shattered and rough, confusedly scattered and wildly devastated: Ice cuts sharply through mountain-sides, saws them down, as it were, with its keen-edged scimitar, or wearing and wasting bystone-gatherings it makes clean work in opening mighty gaps. But an undoubted proof of glacial agency is that blocks are carried up-hill, contrary to gravitation, lifted above their original seats, and left oftentimes, as may be seen in the Welsh Pass of Llanberis, almost toppling over edged eminences, or standing alone, like huge nine-pins, as if they had been set up by sportive Titans, and needed but one Titanic bowl to hurl them down. Water-currents would never effect such transportations upward; whole cataracts could not have moved some of those glacial blocks one yard towards their present positions.

We strongly recommend to all summer and autumn tourists in mountainous regions the careful study of these phenomena. They impart a never-failing interest to scenes otherwise the most desolate and sterile. The pedestrian can climb and creep up to trace striae and note their directions, to scan oddly-poised blocks, to sit upon smoothed and mammillated surfaces and to sketch and measure and theorize on these things at his pleasure. When the mind is properly informed on such matters, even a party of pleasure may be pleasantly diversified by observations of this kind. Mr. Chambers

has an observation to this effect:—"I was accompanying a party of pleasure to the celebrated Bulters of Buchan; and, when in the midst of the gaiety of the hour, my eye accidentally and unexpectedly detected the boulder clay in the ancient *geo* (a narrow inlet for the sea) near by, I could not but appreciate the power of even such a slight knowledge of science as had fallen to my share, to give a charm to situations where no such thing is looked for."

There are several interesting particulars illustrative of these views in the 'Edinburgh Paper' which Mr. Chambers has now issued. He might have given many more; and it would have been as well if he had limited himself strictly to glacial phenomena, without touching on the as yet incipient questions connected with the flint implements found in gravel, and assumed to be of human workmanship, prior to the generally received chronology of man. The tokens of glacial agency are manifest, and are hardly capable of being misinterpreted, although possibly sometimes taken for granted a little too eagerly; but the supposed tokens of human handiwork in flint are at least *ad hoc sub judice*, and should be separated from what is capable of ocular proof and sound geological reasoning.

The treatment of one branch of scientific inquiry in so simple and so accessible a form as this Paper presents is an advantage to the general reading public, who would certainly be grateful for additional papers of a like character. The present tractate would form a pleasing accompaniment for any tourist's carpet-bag or knapsack.

## FINE ARTS

### THE WALLINGTON PICTURES.

Mr. W. B. Scott has executed, as we have before stated, eight large oil paintings, now in the French Gallery, to be placed in the hall at Wallington, near Newcastle, the residence of Sir W. C. Trevelyan, Bart. These works being commissioned by the last-named gentleman to illustrate the history of the border counties, afford an example which many of our noblemen and gentlemen might worthily follow,—of having large, boldly executed, and characteristic pictures placed in their houses, which should represent the most important incidents in the localities to which so many of their names are attached. 'Chevy Chase' would surely be appropriate at a Percy's seat, and 'The Landing of William the Third' at that of a Bentinck. The Wallington pictures will occupy spaces on the walls of a handsome hall, the centre of which will be held by a group of sculpture, the work of Mr. Woolner. We will take the subjects separately, and say at once that the artist has dealt with them most vigorously and boldly, evincing the possession of immense power of dramatizing his successive themes: it is impossible to look at these productions and come away unimpressed with the variety, interest, character and largeness of treatment which he has given to them. It may be that the boldness and effective display are in each of these pictures carried rather too far, at least, in execution, for nothing could be less effective in the sense we are all liable to attach to that word, *i.e.*, showily meretricious, than the designs here referred to,—these are, indeed, expressive in the best sense, and while full of action fitly restrained. But it is possible to find faults of drawing:—here and there immense errors in the proportion of almost every figure; the handling is too often thin, without being "scamped," and there is a tendency to exaggeration of colour, which time may overcome, as, indeed, the dash of execution may be mellowed by the distance at which the paintings will be from the eye when placed in their intended compartments of the hall. On the whole, these works are worthy of admiration, and seem suited for their destinations.

Mr. Scott has begun with the *Building of the*

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XUM

Roman Wall (No. 1), "*Hadrianus murum duxit qui barbaros Romanosque divideret.*" Right in the front is pitched the red-painted staff and brazen ensign of the cohort of the second legion, to which was given the charge of building, or rather superintending and aiding the builders, of that portion of the wall which stands near to Craig Lough, midway from sea to sea,—the scene chosen for the background, wherein is the long line of the wall running over hill and dale and along the edge of the beetling cliff, which looks over the waters of the mere. In front of the standard lie two Britons, too lazy to work without compulsion, and idling away the day at dice and cooking. The tools with which they should labour in their own defence lie upon the neglected work, even while below the fosse a party of Caledonians, led by a shrieking propheteess, assail the Roman auxiliaries who defend the walls. A swarthy Spaniard has an arrow in his shield as he looks down upon the savages. To the gambler and the glutton has come a tall Roman centurion, stepping over the unfinished work, his brazen helmet flashing in the sun, the black plume tossed in the wild norland wind and the tiger's skin flapping on his shoulders. He has in his hand a peeled wand, ensign of authority, and points therewith angrily to the stones unplaced, his eyes dilated with bitter wrath. The sulky, half-resentful Briton does not cower before him, but hides with one hand the die he played with. The expressions are perfect, both of action and face. Behind are legionaries of the Moorish, Spanish, and German cohorts at work upon the wall, and a party of recruits at drill.

No. 2, *St. Cuthbert*. The Saint has retired to one of the Farne Islands, and is here seen resisting the entreaties of the young King Egfrid to accept the crook of bishop, which he endeavours to place in his hand, so that he might not be compelled to leave his hermitage, which was said to be as full of devils as it was empty of men. Ultimately he took the charge, spent four years in the utmost usefulness, and then returned and died at his retreat. This picture is bright and vigorous. The figure of the Saint, owing to a want of careful drawing, loses much of its expressive action, consequently looks dislocated, broken-backed, awkward and clumsy. Three of the King and Bishop, who accompanies him, are good. The party has entered the inclosure of the Saint's garden, where he has been about to dig up onions for his frugal dinner. Around them go circling the wild sea-swallows, which tradition says Cuthbert tamed. Below lies the turbulent sea, bright in the sunlight and breeze, and, near the shore, the galleys of the king, with their monstrous carved sterns, the royal seat on the poop of one of them, with the body-armour and shield placed upon a staff, as if His Majesty were there.

No. 3 shows the *Death of the Venerable Bede* at Jarrow, in his own cell, while he was seated at the writing-table dictating to an acolyte the translation of the Gospel of St. John. "Take thy pen quickly, and write what remains," was the request of the dying man, and when the boy had completed his task, and told him so, he said, "Thou sayest well; it is ended. Glory be to the Father, and to the Son, and to the Holy Ghost!" and expired. As a work of Art, this picture is the best composed of the series; but it exhibits many of the faults and shortcomings above alluded to, nor does the expression seem to us to have been so carefully attended to as in most of the others.

No. 4, *The Descent of the Danes*, pleases us best, not only on account of its greater fidelity to Nature in the background, and the immense variety of incident introduced as occupying the figures, but because the scene is not without humour in conception, and seems more original in its very nature than any of the others. Tynemouth Rock, at the mouth of the Tyne, forms the background, hazy in the mists of a spring morning. The boats and galleys of the invaders are approaching the beach; while the first party has landed, and is scrambling up the cliff laden with all the paraphernalia of a quiet party of emigrants: ploughs, gardening tools, as well as weapons, in the hands of the men; an old woman laden with her cat and other valuables; the young mother with her child; the elder children with their toys. In short, it is clear the

party has come "to stay." Some men hastily erect a slight place of defence to secure the landing at the top of the cliff.—No. 5, *The Spur in the Dish*, relates to a border custom, that when the stock of the last plundering expedition of a moss-trooping family had become exhausted, the mistress of the house placed a dish upon the dinner-table with a spur in it, as a hint that the gentlemen-thieves must ride for more. Many of the men seem delighted at the chance of an expedition; but a monk on pilgrimage, who is guest for the day, does not either understand the custom or see the joke.—Bernard Gilpin's exploit in taking down the challenge-glove from over the altar in Rothbury Church, where some combative ruffian of a moss-man had hung it, by way of general challenge, forms the subject of the sixth picture, which is by no means up to the mark of the others. The stained-glass window of the church is in the background; Gilpin has the glove in his hand; while beside him stands a doll-like looking man with a simper on his face,—so inane a figure that it ought to be done over again, unless it be intended for a portrait of a noodle. The opposing parties occupy opposite sides of the picture; between them, upon the floor of the church, lie the effigies of a knight and his lady. These last figures are well foreshortened.—No. 7, shows Grace Darling going with her father to the rescue of the surviving passengers and crew of the Forfarshire. Mr. Scott has placed us upon the deck of the steamer among the passengers, who are anxiously watching the approach of the boat; a sailor attends a sick gentleman; a woman holds a child in her lap; below, among the rocks, the raging sea dashing over, lies a part of the wreck and the bare leg of a drowned man. The faces are full of expression; the actions are characteristic and well given, without any conventional horrors—no small thing to say for such a subject in painting.

No. 8, is immediately of this day—*The Nineteenth Century, Iron and Coal*—a scene at a forge, or great ironworker's shop, on the banks of the Tyne. Some men with hammers labouring at the anvil,—the fire roaring and red,—a pit-boy with his safety-lamp and driving-whip,—a steamer coming alongside,—a photographer with his camera,—a gaily-dressed woman going out for a holiday,—a child seated on an Armstrong gun, holding her father's dinner in her lap, waiting for the hour to strike, and holding her school-book in her lap. We should truly have liked a prettier child for this object, which is unreasonably ugly and vulgar. A strong blaze of sunlight penetrates the dusty glittering atmosphere of the shop, and falls in brilliant beams upon some Armstrong shells that lie beside the gun. There are models of machinery, drawings, the air-pump of a marine-engine, newspapers, letters, anchors, &c. lying about. Without is the grimy and smoky Tyne, the bridges, keels laden with coal, smothering clouds of smoke, and all the proper concomitants of the locality.

#### WATER-COLOUR DRAWINGS AT MANCHESTER.

THERE is now open at the Royal Institution, Manchester, one of the most remarkable collections of water-colour drawings ever gathered together in this or, indeed, any other country. It is significant in many ways. It is well known that, with the exception of the Exhibitions of the Old and New Water-Colour Societies, it is next to impossible, if not quite impossible, to "get up" a respectable show of drawings, either in London or the provinces, if such getting-up is to depend upon the direct contributions of the artists themselves. The British School is not overstocked with workmen, nay, with the increased and increasing demand for drawings, our artists are overworked. This will be abundantly evident to any one who will visit the galleries east and west of Pall Mall in a week after the private views, when "the little blue ticket" will tell the tale of rapidity of purchase and avidity of purchasers. So completely do the two Associations swallow up all water-colour art, that the miserable attempts at their exhibition at the other galleries might be dispensed with to every one's advantage. In provincial towns this is even more apparent; hence water-colour drawings get, so few is their number, and so poor the quality, crammed into vestibules and

corridors, and mixed up with the vile doings of amateurs, as at Liverpool; or placed round halls and staircases, as we know we have more than once seen them at Manchester. Manchester has now, however, got the better of this state of things, has, by practical action, shown that there is a way of exhibiting water-colour art as it ought to be seen, and has put aside all fanciful notions as to what prudery calls legitimate exhibition, simply acknowledging the one great and only important principle, viz., getting together the largest amount of the highest Art attainable, as a means of public instruction, and quite irrespective of the question of sale. An exhibition cannot be formed by the direct contributions of artists;—there are not six distinguished men in the country with leisure to work for any exhibition after due attention has been paid to the legitimate demands of the Societies upon their members; and the Council of the Manchester Royal Institution, impressed with this fact set about the next best way of placing in these new well-lit galleries, an expressive representative collection, that not only eclipses the annual gatherings of this class of Art in London, but, as we have already intimated, surpasses all previous collections whatsoever. This Exhibition is formed by contributions direct from artists' studios, from private collections for the most part in the county of Lancaster, or from the portfolios of dealers. For reasons given already, the drawings from painters are few in number, but those from private collections in the neighbourhood are numerous and most valuable; and if the Exhibition had no other issue, it would still be valuable as showing the wide-spread taste and judgment of the wealthy in the county, who spend their money so wisely, and exhibit their wealth so bountifully. We have said that this is the finest collection of water-colours ever got together. It is not historically so valuable as the collection in the Art-Treasures Exhibition of 1857, neither is it quite so numerous, but for completeness of realization, for strength of name, it is a greater Exhibition. Even in numbers it suffers but little, when compared with that wonderful display of Manchester spirit. On that occasion we had 969 works exhibited; in the present collection we have 860.

The strength of the collection may be gathered from the following facts, and these facts must suffice, as any notice of individual works is clearly impossible in these pages. There are 10 drawings by Cooper, 34 by W. Hunt, 9 by Haghe, 8 by De Wint, 14 by Pyne, 12 by Stanfield, 7 by Holland, 8 by Richardson, 12 by Duncan, 22 by Cattermole, 5 by Harding, 4 by Gilbert, 15 by Taylor, 9 by Foster, 2 by Sir E. Landseer, 31 by Cox, 10 by Varley, 2 by Girtin, 10 by Fielding, 27 by Prout, 31 by Turner, 1 by MacIise, 11 by Roberts, 2 by Lewis, and similar numbers by nearly all the best men of the present century.

Although we need give no detailed criticism, we may state that, not only have we numerous works from great artists, but, for the most part, we have some of their greatest works. This will be seen when we state that the following are to be seen in the collection:—"Gulf of Spezia," by Pyne; "Interior of St. Peter's," by Haghe; "The Last Man from the Wreck," by Duncan; "A Pine Apple and Grapes," by W. Hunt; "Richard the Third," by Gilbert; "Devotion," by W. Hunt; "Crickeith Castle," by Pyne; "St. Paul's, Antwerp," by Read; "Old English Hospitality," by Cattermole; "The Highland Drover," by Taylor; "Arundel Castle," by Turner; "A Welsh Fugem," by Cox; "Falls of the Clyde," by Turner; "Ilanberis Lake," by Varley; "Snowdon," by Fielding; "Boy with Candle," by W. Hunt; "On the Thames, near Streety," by Dodgson; "The Home of the Sea-Fowl," by Whymper; "Benvenuto Cellini," by Cattermole, and others of equal importance by the same painters, and by others, for whose names or works we have no further space.

We lament to add one complaint. The whole collection is hung excessively badly. With so much that was good, it was necessarily difficult to give good places to all; but there is a thorough absence of all Art-knowledge in the juxtaposition of the works as seen here.

**FINE-ART GOSSIP.**—We recorded some months ago the departure from Malta of an expedition, organized under the Foreign Office, for the purpose of making excavations upon the ancient site of Cyrene. Lieuts. Porcher and Smith were in charge, and their labours have been successful in the recovery of many interesting and valuable statues and other marbles, many of which are in perfect preservation. The most remarkable are—a statue of Bacchus, 6 feet high,—an Esculapius, 8 feet,—a statuette of a female, between 4 and 5 feet,—another of a female strangling a lion,—and, amongst other objects and fragments, twelve heads, notably one of Minerva, in perfect preservation. The Bacchus was found in a temple by itself. The other remains came from the Temple of Esculapius. Further excavations on a third temple are in progress, with good hopes of success. These discoveries already made will shortly be brought to London, and deposited in the British Museum.

The "Old Westminster" monument in Broad Sanctuary, Westminster, has now been long enough before us to allow the formation of a deliberate judgment upon its (in England) somewhat novel characteristics. Upon the statue of St. George slaying the Dragon, which surmounts the whole, we have already expressed an opinion, and see no reason to alter our conviction, that it needs the elements of energetic action and what is called picturesque boldness. The dragon is a wretched creature, we think, not worth more trouble than the Saint is taking in his mildly represented action of chopping at, with evident intention of missing him. If it would not have been preferable to have imported more "go" into both is a question worth considering; as at any rate the poor beast was to be killed surely he might have been worth the trouble of killing—been "a wightie worm" in short. If the canons of architectonic art demand that no violent action should be displayed in a group placed as this is, lest the passing cab-horses should take fright, and, like Hippolytus, some driver of a Hansom perish because the—

Monster flung

His obscene body in the courier's path, we should prefer to see such groups placed where no such danger is to be feared, i. e., on a lower pedestal, out of the way of mischief. Beneath the group are placed four seated statues of English sovereigns, all more or less connected with the school of Westminster—Edward the Confessor, Henry the Third, Queens Elizabeth and Victoria. The canopies under which these figures are seated are of Early English character, with heavy finials, or rather cusps, on the apex and feet of each canopy, which last rest on small shafts of polished red granite, the caps of which are round. Under these comes the great capital of the column itself, rather clumsy mediævalized acanthus, with a bold cable moulding beneath it, which is in excellent keeping with the general character of the design. The abacus is square, of polished red granite. The shaft of the column is composed of eight pieces of polished granite, red also; these are neatly joined. To the endeavours to obtain the entire shaft in one piece, ultimately found impracticable, the long delay in completing the monument is to be attributed. A twisted band, from which are suspended eight shields with armorial bearings, breaks the line of this shaft. The base mouldings of the columns are of richly floreated character. The plinth itself is octangular in plan. Four of its faces are set in advance, and serve as pedestals for as many little lions, who are represented with each a paw on a Russian helmet or a broken ensign staff. A band of what may be styled nailhead moulding runs entirely round beneath. On the fronts of the little lions' pedestals are placed pilasters with carved caps; these pilasters rest upon the uppermost of those steps which sustain the whole work. On looking at the entire design from a slight distance it is impossible to deny it the merit of considerable picturesqueness and effective character, notwithstanding that the St. George and his dragon, the four sovereigns and their canopies, and the bulky head of the shaft, give somewhat of a top-heavy appearance. What we object to is the poverty of conception displayed

in the sculptor's work. The St. George is tame, and the lions are really funny.

We have before us a photograph from a drawing by Mr. H. R. Newton of his proposed scheme for embanking the river, showing the view as it would appear from the Victoria Tower in the Westminster Palace. The plan is somewhat similar to many others that are proposed—in its merits at least—and would advocate the construction of a long causeway, or rather pier, on either side of the river, at about one-fifth of its width from each bank; within these causeways would remain the shelving shores, whence the mud would be cleared by certain engineering provisions contemplated by the projector, and in the centre, between them, the mass of the stream would flow, as now—but between walls of stone arcades, which look to the eye mechanical and hard-hearted. Provisions for the entry of craft into the side-ways, which might be (if desired), we presume, made still-water at any time of the tide by the use of water-gates, and for the economical arrangement of the great sewers out of sight, are made by the designer. As we understand his explanation, he claims for such a plan as this, not only the above advantages, but that of gaining an immense space of valuable ground from the river, which might be used for the sites of public offices, thereby saving an enormous cost in the purchase of such as are now contemplated. Mr. Newton would have the architectural character of the buildings to be placed on these piers picturesquely varied, so that we need not be tied to any particular style. The conventional look of any such plan of continued arcades, supporting masses of building and a roadway, seems to us the strongest objection that can be made against Mr. Newton's particular version. The characteristic and often eminently effective and picturesque look which pertains to the shores of our dirty Thames would be completely destroyed by the adoption of anything of the sort. From a recent declaration in Parliament it is apparent however that to some such favour must we come, if we are to have anything done at all.

Mr. Mitchell publishes a lithographic portrait, H. G. D. H. Prince Louis of Hesse, drawn from a photograph, by Mr. R. J. Lane. The work, though a little weak, shows a tolerable representation of an intelligent, earnest-looking gentleman in a military coat.

On the 4th of this month, sixty-three years of age, died, at Newcastle-upon-Tyne, Mr. Richard Grainger, well known as the architect and builder to whom that town was indebted for almost all its modern improvements and decorative character. The beginning of his life was in the most obscure circumstances. By his intelligence and activity he rose from a carpenter's apprentice to be able to achieve the results above referred to, and the realization of a large fortune for himself. All his contemporaries bear a high testimony to his nobleness and manliness of character.

#### MUSIC AND THE DRAMA

**ROYAL ITALIAN OPERA.**—Midway betwixt Mdle. Piccolomini and Madame Bosio stands Mdle. Patti as representative of "La Traviata." She is generally considered to have made a decided step in public favour by her performance of the repulsive part. From this she expunges the picaresque element,—apparently (who can wonder?) wanting means or will to express it. Rate her where we may, Mdle. Patti is no singer to the stalls, no actress eking out deficiencies, as did the first *Traviata* seen in England, by nods and winks, and an air of sauciness, approaching immodesty, which was all the worse because it was assumed.—But the new *Violetta* in her first act is colourless. In her second and last one there are good moments—in the chamber-scene particularly some of her attitudes are natural and effective. Her acting is spoken of first because we think it better than her singing. It might have been expected that Mdle. Patti would make the most of her one opportunity of *bravura* in the first act; but she gave it feebly, without that sharply-cut accent

by which alone some semblance of character can be imparted to it. Much is said of the youthful promise of her voice. To our ears it is already worn and over-developed to a state when some months of complete rest might be judiciously afforded to it. As it stands, gain of volume would only lessen such charm as it possesses. But it is Utopian to fancy foresight in any one concerned strong enough to withdraw her from present triumphs for the sake of future ones. Mdle. Patti gave on Wednesday a welcome proof of her versatility by singing the verses of "God Save the Queen," with excellent spirit and neatness of pronunciation.

Mdle. Patti's *Zerlina* is also much admired. But to our thinking, the peculiar quality of her voice tells not pleasantly in Mozart's music. This day week the tones sounded more than usually fatigued and thin, although they had the advantage of being grouped with those of a voice beginning to depart in one of her playfellows, and in another with, possibly, the least attractive organ on the stage,—which, to boot, was out of order. The new *Zerlina* sang her duet and her two airs correctly, it is true; but without that mixture of simplicity, elegance and measurement, in right of which Sontag is to be recollected as the best singer of Mozart, "La ci darem," "Batti, batti," and "Vedrai carino" were *encored*, as is canonical; but, in spite of the high reputation of the new *Zerlina*, we believe that the *encores* might not have come to pass, had it not been for the warmth of M. Faure in the duet, and the assistant-singing of *Masetto's* byplay in the airs. Never was anything seen more originally comical than Signor Ronconi in this part on Saturday last. Mdle. Patti's acting was, in our opinion, too old and knowing. We cannot as yet disencumber ourselves from the impression, that there is something in her style of the phenomenon, from whose precocious talent there has passed away a bloom not to return. This is not in the tone of the hour, we are aware,—and shall be too glad if time bring with it cause for change of opinion.—As the young lady stands before the public, she is inevitably exposed to criticisms of a minuteness, which, to those who do not, or will not, think, may for the moment appear only so much cavilling.—She is, unquestionably, ready for various occupation, since to-night she is to appear in "Martha."

Owing to the departure of Mesdames Czillag and Miolan-Carvalho to fulfil Continental engagements, Madame Tiberini has been called on "the double debt to pay" caused by their absence, and has appeared as *Donna Elvira* in "Don Giovanni" and as the *Queen* in "Les Huguenots."

**MUSICAL ART-UNION.**—Eight years ago [*Athen.* No. 1329] the New Philharmonic Society did its taste and courage credit by bringing forward Cherubini's first "Requiem."—Of the impression made by it on every real lover of music, there could be no doubt. When we are all dead and buried, there is a chance of its being "discovered" by the sympathy of a general public more refined and thoughtful than ours of to-day. In the mean time, solemn and sublime as it is—the noblest "Requiem" in being—no choral society has reproduced it till the other evening, when the *Musical Art-Union* ventured the desperate deed, with an increase of recognition of its grandeur on the part of all who heard it for a second time,—with a new and deep pleasure for those who have been till now too exclusively disposed to consider Mozart's Swan-song as the Requiem of Requiems.—We pay dearly for our adoration of a few names in England when it can shut our hearts against such a work as Cherubini's. Without reprinting what was put forth on the occasion of its last performance, the *Athenæum* could hardly analyze this "Requiem" anew.—Suffice it then to assert, that nothing so superb, so devotional, so satisfying to the artist, of whatever school or creed he be, so sympathetic to the mourner, so unassailable by Time, exists in funeral music. We are satisfied that after a few repetitions it will assume its right proportions, and stand on its own colossal pedestal, even in the eyes of Protestant England. It is not possible for us to receive a deeper impression from Art than such as the hearing of yesterday week stamped anew.

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The gravity, the pathos (not excluding variety), the science, as unforced as it is limitless, the thorough adaptation of sound to text and to purpose of this 'Requiem' must grow on every hearer. The *Musical Art-Union* deserves the warmest thanks and the most earnest support for assisting to make such a masterpiece known.—The 'Requiem,' on the whole, was very well performed. Some of the movements, however, were taken by Herr Klindworth, the intelligent conductor, as they were by Herr Lindpaintner in 1853, at too fierce a speed. The fugue *alla capella*, for instance, marked in the full score as *poco allegro*, which means "rather quick," yet metronized as 120 to the minim. These rival directions fly in the faces of the other; and every conductor (as his experience and musical sentiment prompt) should be encouraged in exercising private judgment in all such matters.

It was a mistake, after a performance in every respect so engrossing, to introduce two *solo* pieces, even though the one was as good as Beethoven's Romance in F, played by Mr. Blagrove, and the other, Mozart's *Cantata* (violin *obligato*), with no less clever a singer than Madame Lemmens-Sherington. There should have been a pause, and not a distraction, betwixt a work so splendid but not severe in its pomp as the 'Requiem,' and a piece of fantasy such as the absolute novelty of the evening, Herr Gade's *Cantata*, 'The Erl-King's Daughter.'

If contrast between the two main features of the concert was the desideratum, it could hardly have been more completely attained than by the introduction of the Danish composer's music in neighbourhood to Cherubini's. Of it, we can only speak, for the present, in general terms. Nothing more intensely Northern can be conceived than the legend of the ballad and the humour of its musical treatment. The tale of the knight, who, on the eve of his bridal, is lured back to Elf-land, by remembrance of what he saw on the haunted hill,—who only returns home to die in the morning light—is well known. When treated in a prolonged form, its supernatural ghastliness becomes monotonous; and we consider it, therefore, as difficult for musical illustration as the more tremendous 'Lenore' of Bürger. After such a perfect specimen of a ghost-ballad as Schubert's well-known song has been produced, it might have been more discreet in a younger composer to abstain from any other family subject of the kind. Herr Gade's tendencies, however, have always lain in the direction of a dreamland, lit up (if the fancy be permitted) by the pure and gleaming *Aurora Borealis*; and the prevalence of one tinge of colour in his music has stood betwixt him and the universal success to which one of such original and gracious genius might else have arrived in these days of famine. We prefer this composition to any others by Herr Gade with which we are acquainted; without any sacrifice of individual fantasy, his melody is in 'The Erl-King's Daughter' more distinct than is often the case with him. His writing for the voices is good—in the part-music especially so. A Morning-song is delightful by its simple breadth and tunefulness. In many of the numbers the musical four-line phrase is too often repeated, even though narration be the excuse; but the harmonized tune which opens and closes the legend is graceful and effective. The singers are the Death Spirit, "the Erl-King's Daughter," (*soprano*); the Knight's Mother, (*contralto*); and the Bridegroom Knight, (*basso*). The orchestra is richly and ingeniously handled, with a fair regard to variety. The *Cantata*, in brief, is one which we would gladly hear again, though its picturesque and refined beauty may not be appreciated as it deserves by our matter-of-fact audiences. On some future day, then, we may advert to certain details which set it above the generality of contemporary works. It was performed in a manner creditable to the young society. The *solo* parts were taken by Mesdames Lemmens-Sherington and Laura Baxter, and by Mr. Santley, who sang the principal part very finely.—This closes a first series of the most interesting orchestral concerts which we have lately attended.

**MUSICAL AND DRAMATIC GOSSIP.**—In continuation of the account of musical preparations for the Great Exhibition of 1862, it may be announced that Signor Costa has undertaken to conduct the performances, and that the Laureate has been applied to for the English poetry, which is to be set by the representative of England, whom we hope shortly to name. Matters, therefore, are in a fair state of advancement; it rests with those commissioned to prove themselves worthy of the occasion.

A great meeting of the Tonic Sol-fa Association will be held, on Wednesday next, at the Crystal Palace; numbering 4,500 voices of children. Another illustration of the vast and universal spread of the art will be found in the Report of the Anniversary of the Warehousemen and Clerks' Schools, at which the children took part, assisted by professional artists in a musical performance, as a close to the proceedings of the day. The cause, which we have at heart, moves, though with a capricious motion; and without, as yet, having enjoyed that substantial protection of late so liberally given to other arts in England,—shall we not say so immoderately!—when we find a vote of hundreds passed by Parliament for the concealment in a crypt of that abomination of taste—the Wellington Funeral-Car, which cost our Government thousands, and stuck fast on its way, thus nearly making one of the most solemn of modern obsequies absurd.—In pursuance of this argument let us again—though not for the last time—refer to another source of encouragement to Music irrationally closed, or only opened so as to serve nothing in the least worthy.—The bills of fare of an entertainment given the other evening by one of the City companies have fallen in our way. There were assembled some 300 dinner-guests; on whose entertainment, by "rich viands and the pleasurable wine"—as Coleridge hath it—to judge from the list of savouries and sweets, upwards of 1,000*l.* must have been expended. There was the usual amount of after-dinner music, opened by 'God Save the Queen' (which, we are invited to recollect, was composed for a City company). But this—one artist excepted—was not higher in tone or taste than the music and singing which every sixpenny frequenter of Canterbury Hall, or the Oxford, or Weston's, or Evans's can command. The concert cannot have cost so much as "a course":—and was made up of the most familiar dishes. Why then, let us once more ask, should not our munificent and hospitable citizens of London break new ground, and, at the sacrifice of a dinner—somewhat an everyday occurrence—illustrate their wealth and their welcome by a concert, by a commission for some new work, to some English composer!—As was said a week or two since, in reference to an entertainment in a private house in London, there is here neither lack of money to spend nor of will to spend it—on what is good—if that can be once pointed out. Thus, in the persistent humour of certain Parliament-men, who make a motion session after session, for some measure which they hope eventually to accomplish, do we repeat a past appeal to those who have genial humours and wealth which they are troubled to spend—the gentlemen presiding over the City companies—to make themselves famous, and surprise their guests by some novelty in the form of music.

One hundred and seventy public concerts, in ten weeks of six days each,—such, we are informed, are the statistics of two and a half musical calendar months of this year of grace 1861. The "gentle reader" will be glad to pause from even such selected accounts of these pleasures as the *Athenæum* has offered,—glad to learn that the lull is setting in.—Some of the last have been the sprightliest among the entertainments. Madame Rudersdorff treated her patrons and patronesses to two *opérettes* in English, at the Bijou Theatre. The first was Mr. Frederic Clay's 'Out of Sight':—concerning which private report has been busily favourable—and justly so. But the work is not one to present to a paying public, containing, as it does, many evidences of taste, invention and musical skill unaffectedly put forward: it is not strong enough to establish the repu-

tation of a composer. When will it be understood that an audience courteously desiring to be pleased, and an audience expecting its money's worth in the form of amusement, have bodies and souls as far apart as is Sympathy from Justice? Amateurs are too apt to live in a seventh heaven of private admiration, where truth can hardly reach them; and it is not till by appealing to a general public (no matter how reinforced by friends) they proclaim themselves no longer amateurs, that they have much chance of really testing the value of what they have made. Mr. Frederic Clay is too full of good musical matter to be spared one word of these old truths. If they sound hard, they are sound at heart,—as is his own music.

The engagements for the Birmingham Festival now completed are as under:—Principal vocalists, Mdlle. Tietjens, Madame Rudersdorff, Madame Lemmens—Sherrington, Mdlle. Adelina Patti, Madame Sainton-Dolby and Miss Palmer; Mr. Sims Reeves, Mr. Montem Smith, Signor Giuglini, Mr. Santley and Signor Belletti. There is to be no instrumental *solo*; nor, so far as the skeleton programme given out informs us, any grand Symphony, at the two concerts of secular music. The omission of the latter no person need regret;—it being impossible to ensure a due execution (supposing the audience's attention engaged) from an orchestra worked by the production of such a quantity of grand and elaborate music as would fit out four German festivals at the very least. Mendelssohn's 'Lorely' finale and 'Midsummer Night's Dream' music will be produced at the evening concerts.—The Festival is to begin on the 27th of next month.

Mr. Mapleson's Italian Opera season at the Lyceum Theatre has closed. He states, in a farewell address, that its success justifies him in soon resuming the undertaking at some larger theatre.

The last,—a supplementary—part of 'Spohr's Autobiography,' completing the work, by the hands of a survivor, has just appeared.

The prizes for Part-songs offered by the choral societies of Paris have been adjudged on competition to MM. Daussoigne Mèhul (now a professor resident here), Léonce Cohen and Adolphe Blanc.—Sixteen new compositions (for male voices only, of course) have been sent to the committee of the monster meeting at Nuremberg about to take place by Herren F. Lachner, Hiller, Otto and Abt, among others.

#### MISCELLANEA

**An Arab Newspaper.**—As the *Athenæum* takes cognizance of literature and its progress in all parts of the world, it appeared to me that an Arabic newspaper, published at Beirut, in Syria, would merit your attention. This journal (of which by the kindness of the Royal Asiatic Society I have the number of the 7th of June now before me) is a weekly newspaper, which, in imitation of its European contemporaries, styles itself (*siyasi, edebi, muttejeri*) political, moral and commercial, and is about the size of one of our local papers. The amateur of Oriental languages will be much amused to see how such words as subscription, advertisement, office, agents are expressed respectively by *ishtirak, ilan, mekteb* (a most appropriate word, corresponding exactly to the one adopted by the modern Greeks to express this idea, viz. *γραφειον*); and, lastly, agents by "those who write the names" (of subscribers) *chez eux*. Again, he will be struck by finding the first rude attempts at leading articles. In the number of last month, for example, there were articles on the Warlike Preparation in Europe, the American War, the Warsaw Massacres, &c.,—which, though weak compared to the articles in our newspapers, indicate a great step in advance. The very fact of their making this comparison, and their reflection on it, and their taking notice of the American affairs at all, is something for a nation whom many regard as complete barbarians. It is also somewhat curious to find the names of Lord John Russell and Mr. Griffith figuring in Arabic,—the latter asking the former why the Austrians have not withdrawn their troops on the frontiers of Italy. Garibaldi (whom they call *Jaribaldi*), the Emperor Napoleon (*Emberatur Nabulion*), and Victor Emmanuel (*Fiktor Imanuel*) may now see

their names in Arabic and their acts recounted for the edification of the Mussulmans. In the same manner the doings of Cardinal Antonelli and the Pope, the Massacres in Warsaw, the state of affairs in Naples, &c. are duly reported. Amongst the words I have noticed imported, coined, or adopted to express modern ideas are:—*Journal*, for newspaper;—*Majlis-ul-umum*, for House of Commons;—*Rais-ul-Musheikha*, President of the Senate (in America);—*Fabor* or *Sefine bukhariye*, for steamer or steam-vessel;—and *Revail telegrafiye*, telegraphic despatches. The merchant may also learn that discount (*iskat*) at the Bank of England is at 6 per cent. (*fi el maye*), the Turkish loan at 73, and the state of the corn and silk markets. An advertisement, also, in one of the May numbers, which by the way had a conspicuous position and importance given to it, which its European brethren would much envy, stated that a certain Prof. Beters had adapted the wonderful tale of *Robinson-Krusi* (Robinson Crusoe) from the English language, and that the first part was just printed, price 22 grash. In the number of the 7th of June is seen, under the head "Home Intelligence," an account of the withdrawal of the French troops from Syria; and in one of the previous numbers a description of an asylum lately established for the widows and orphans of the sufferers in the massacres, and the Pasha's visit to it. The translation of the proclamation of the American President to the inhabitants of New York is also to be found in the number of the 30th of May. On the whole, the publication is exceedingly creditable, and may become a great instrument of civilization. The fact that it has been established four years speaks much for the possibility of introducing such Anglo-Oriental productions. It must be confessed, however, although not very creditable to us, that the French in this, as in all matters in the East, seem to have got far before us, and their influence, language and manners to have taken a deeper root than ours. There is every evidence of this paper being an imitation of a French one: they have adopted their word *journal*, although so chary of admitting any foreign word into the language,—coin their new words after French models,—and, in the French fashion, have a tale at the end, continued from number to number. In this tale is to be noted an immense improvement—the adoption of paragraphs. What may we expect after this! Perhaps a time may come when we may even have the Arabs punctuating!

CHARLES WELLS.

**Criminal Returns.**—The Criminal returns for England and Wales for the past year have just been published. They present the same favourable aspect as those for the preceding year, as they exhibit a decrease in crime, both among the class of grave, as well as of light offences. In the former the decrease during 1860, as compared with 1859, was 3.1 per cent., among the latter, 2.0 per cent. The total number of persons committed for grave crimes was 50,405—of these, 99 were for murders; 466 for shooting and wounding; 188 for manslaughter; 142 for unnatural offences. The total number of persons brought before magistrates during 1860 was 384,918, of whom 255,803 were convicted. An exception to the general decrease in offences appears under the head of game laws, the number of persons apprehended, during the past year, for poaching, &c. being 8,654, or 4.8 per cent. more than the number in 1859. As usual, the number of convictions among men considerably exceed those among women, 69.4 per cent. men having been convicted and 55.1 per cent. women. Of the 409,780 persons brought under legal jurisdiction during the past year, 137,574 persons are supposed to have been of previous good character, and 127,721 were known as criminals, or suspected by the police. Of bad characters at large the police make the following classification:—thieves, 37,914; receivers of stolen goods, 4,440; prostitutes, 30,800; vagrants and tramps, 22,664. The police force throughout England and Wales, during 1860, consisted of 20,760 officers and men, maintained at a cost of 1,531,111.

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